



ORIENT LINE TO AUSTRALIA

FOR TRAVELLERS and HOLIDAY MAKERS
20,000 TON SHIPS

Programme of Tours on application.

Managers—Anderson Green & Co., Ltd., Head Office: 5, Fenchurch Avenue, E.C. 3.
Branch Offices: 14, Cockspur Street, S.W. 1; No. 4, Australia House, Strand, or local agents.

MENTON

The Mildest Climate on the French Riviera.

HOTEL IMPERIAL

THE LEADING HOTEL ON THE RIVIERA.

Affiliated to the Ritz-Carlton Hotel Group, London.

RENOWNED RESTAURANT. Extensive Grounds. Tennis.
PUTTING GREEN.

BOLS CURACAO

AN AFTER-LUNCH
LIQUEUR

Others of the famous Liqueurs made in Amsterdam for more than 357 years.

KÜMMEL—always with your coffee.

BOLS BLANC—for your cocktail.

CREME DE MENTHE—aids digestion.

CHERRY BRANDY—warming.

MARASCHINO—on your grape fruit

V. O. GENEVA (HOLLANDS)—one glass a day.



OTARD'S

ESTABD 1795

THE BRANDY WITH A PEDIGREE

"LONG JOHN"

MATURED AND BOTTLED IN SCOTLAND

FINEST OF
SCOTCH WHISKIES

LONG JOHN DISTILLERIES, LTD.
GLASGOW & LONDON

MAZAWATTEE TEA

FROM ALL FAMILY GROCERS IN PACKETS & TINS 1'8 TO 3'8 PER LB



SIGNS OF A
COLD ? TAKE

GENASPRIN

THE **SAFE** BRAND



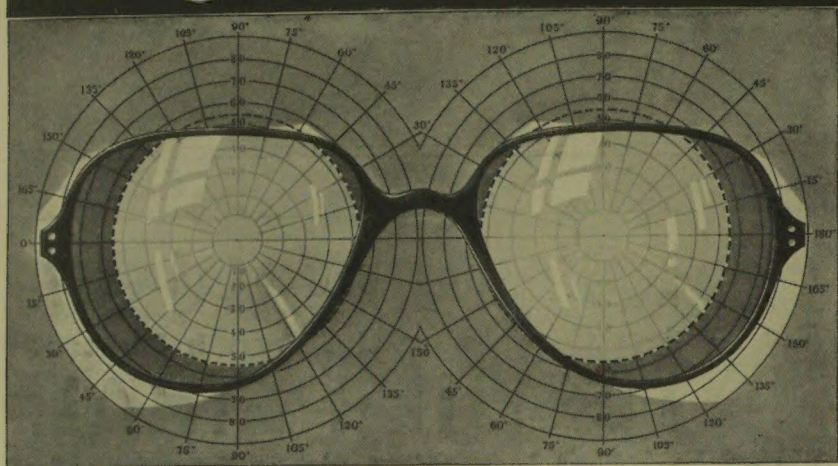
MOTOR UNION INSURANCE CO. LTD.

All classes of Insurance Transacted

10, ST. JAMES'S STREET, LONDON, S.W. 1.



The first scientifically designed spectacles

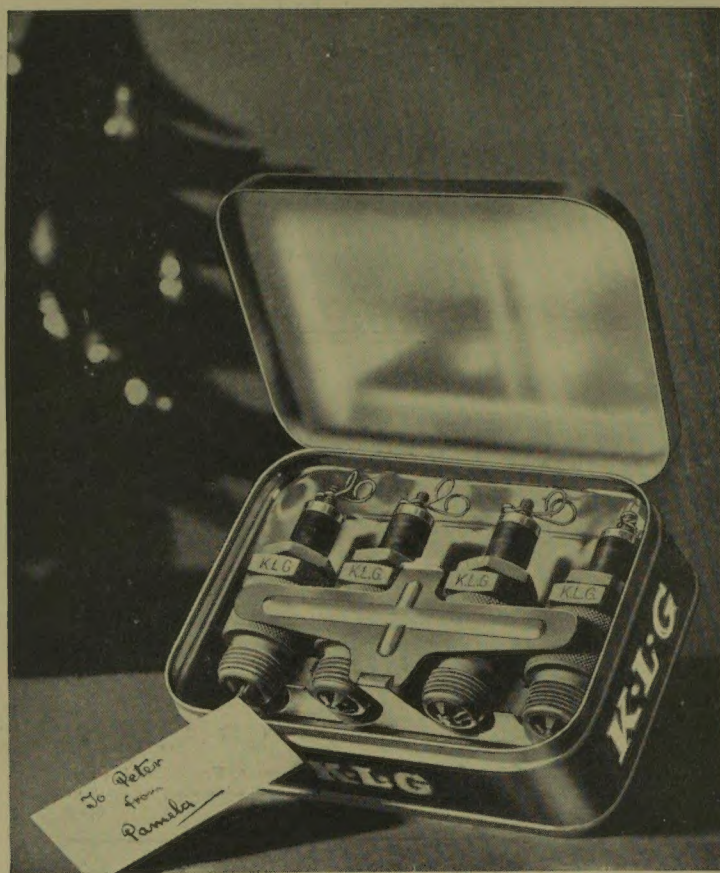


THE dark shaded parts in the above diagram prove conclusively that A Greater Range of Vision is obtained by wearing "Perimet" Spectacles. The normal field of vision illustrated by the light areas is much restricted by the circular lenses indicated with dotted lines.

"PERIMET"
(REGISTERED)
SPECTACLES

Designed & Originated by
C. Davis Keeler LTD.
OCULISTS DISPENSERS
47, WIGMORE ST. LONDON. W.1
Branches or Specially appointed opticians throughout Great Britain.

WRITE FOR ILLUSTRATED BOOKLET IL.3 WHICH FULLY DESCRIBES THE ADVANTAGES OF "PERIMET" SPECTACLES



The ideal gift
for the motorist



Something a little better

Virginia Leaf which is specially selected and blended in Player's own way, gives Number 3 their distinct character and charm. The smoker who desires "something a little better" will be wise in choosing Player's Number 3.

20 FOR 1¼ • 50 FOR 3¼ • 100 FOR 6¼

PLAYER'S

PLAIN OR
CORK-
TIPPED.

NUMBER 3
VIRGINIA CIGARETTES

Issued by The Imperial Tobacco Co. (of Great Britain and Ireland), Ltd.

3.P.18A.

BY APPOINTMENT

HOWARDS
"Duvet" Chairs
and Sofas.

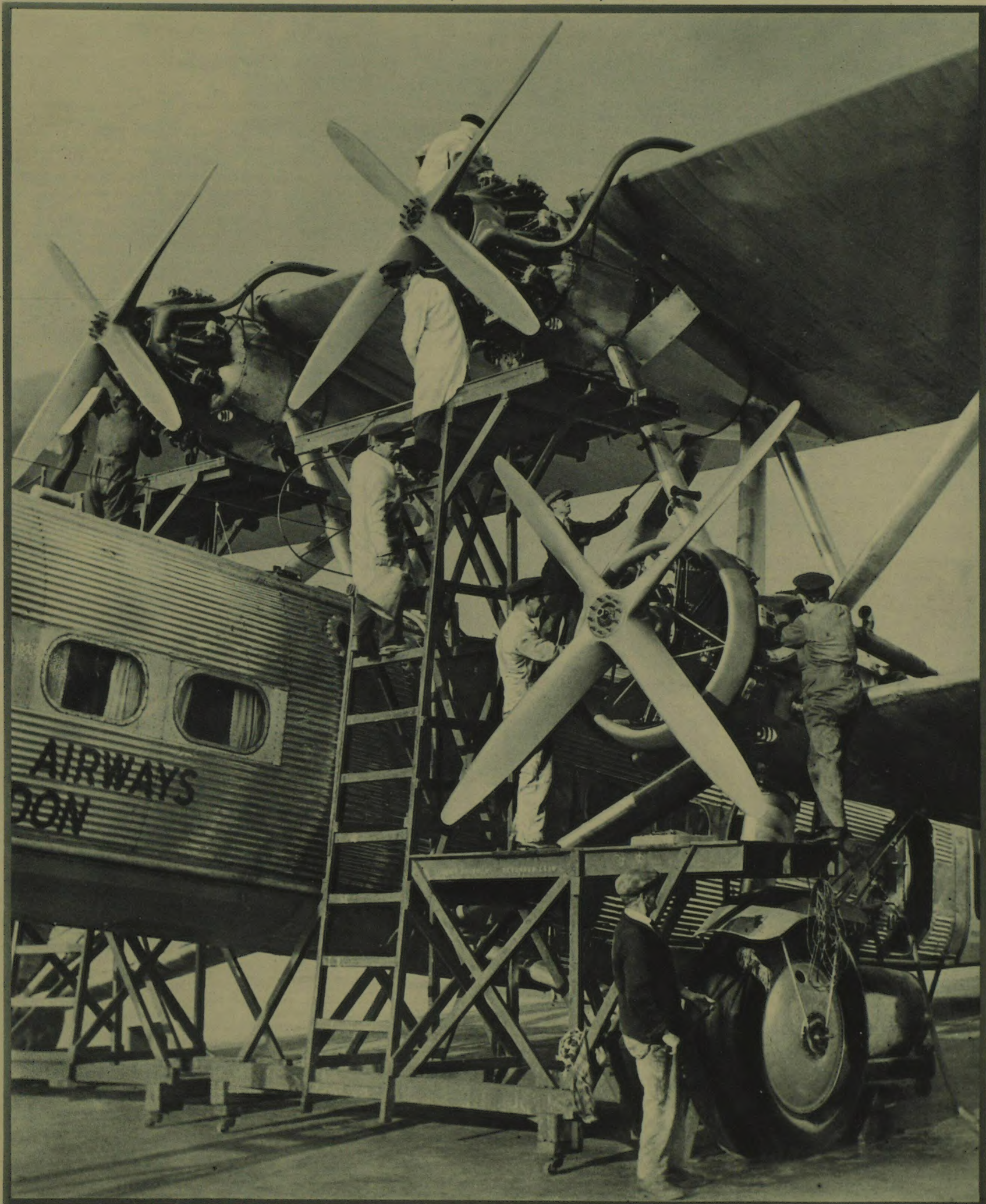
OWN MAKE
SPRING DANCE FLOORS.

FURNITURE & DECORATION.
HOWARD & SONS LTD
25, 26, 27 BERNERS STREET, LONDON, W.1

THE ILLUSTRATED LONDON NEWS

The Copyright of all the Editorial Matter, both Engravings and Letterpress, is Strictly Reserved in Great Britain, the Colonies, Europe, and the United States of America.

SATURDAY, DECEMBER 16, 1933.



**THE FIRST AIR LINER ON THE NEW SERVICE TO MALAYA, CARRYING CHRISTMAS MAILS TO THE EAST:
THE IMPERIAL AIRWAYS' "HENGIST" OVERHAULED BEFORE STARTING ON THE FLIGHT TO SINGAPORE.**

The new extension of the Indian air mail service to Malaya was inaugurated on December 9, when the Imperial Airways liner "Hengist" left Croydon with passengers and Christmas mails for the East. The route of 7200 miles to Rangoon, *via* Egypt, Karachi, and Calcutta, was extended for a further 1500

miles to Singapore. Our photograph shows the final overhaul of the machine before the start. The extension from Calcutta to Rangoon was opened on October 1, as noted, with an illustration, in our issue of October 28. These developments are steps towards a complete England-Australia air mail service.



By G. K. CHESTERTON.

THERE are some who actually like the Country dialects which State education is systematically destroying. There are some who actually prefer them to the Cockney dialect which State education is systematically spreading. For that is perhaps the most practical and successful effect of our present scheme of public instruction, that the village children no longer talk like ignorant inhabitants of Sussex or Suffolk; they now talk like enlightened inhabitants of Hoxton and Houndsditch. Among the eccentric reactionaries who have actually observed this change with regret, a further and more curious fact has also been remarked more than once. An Anglican country parson, a friend of mine, once told me that it was not only a loss of pronunciation, but also of perception. "They not only can't say the word, but they can't hear it," was the way he put it. Supposing that the virtuous vicar in question had been so ill-advised as to teach his infant school to recite, let us say, the "Dolores" of Swinburne—which I admit is not extremely probable—their intonation would be different, but without any intention to differ. The vicar would say, "Ringed round with a flame of fair faces." And the Sunday School children would obediently repeat, "Ringed rarn'd with a flime of fair fices," with a solid certainty and assurance that this was exactly what he had said. However laboriously he might entreat them to say "faces," they would say "fices," and it would sound to them exactly like "faces."

In short, this sort of thing is not a variation or a form of variety; on the contrary, it is an inability to see that there is any variety. It is not a difference in the sense of a distinction; on the contrary, it is a sudden failure in the power to make any distinction. Whatever is distinct may possibly be distinguished. And Burns and Barnes did manage to be distinguished, in the particular form of distinction commonly called dialect. But the change here in question is something much more formless and much more formidable than anything that could arise from the most uncouth or unlucky of local or rustic accents. It is a certain loss of sharpness, in the ear as well as the tongue; not only a flattening of the speech, but a deadening of the hearing. And though it is in itself a relatively small matter, especially as compared with many parallel matters, it is exactly this quality that makes it symbolic in the social problems of to-day. For one of the deepest troubles of the day is this fact; that something is being commended as a new taste which is simply the condition which finds everything tasteless. It is sometimes offered almost as if it were a new sense; but it is not really even a new sensibility; it is rather a pride in a new insensibility.

For instance, when some old piece of decorum is abolished, rightly or wrongly, it is always supposed to be completely justified if people become just as dull in accepting the indecency as they were in accepting the decency. If it can be said that the grandchildren "soon get used" to something that would have made the grandfathers fight duels to the death, it is always assumed that the grandchildren have found a new mode of living, whereas those who fought the duel to the death were already dead. But the psychological fact is exactly the other way. The duellists may have been fastidious or even fantastic, but they were frightfully alive. That is why they died. Their sensibilities were vivid and intense, by the only true test of the finer

sensibilities, or even of the five senses. And that is that they could feel the difference between one thing and another. It is the livelier eye that can see the difference between peacock-blue and peacock-green; it is the more fatigued eye that may see them both as something very like grey. It is the quicker ear that can detect in any speech the shade between innocence and irony, or between irony and insult. It is the duller ear that hears all the notes as monotone, and therefore monotonous. Even the swaggering person, who was supposed to turn up his nose at everything, was at least in a position to sniff the different smells of the world, and perhaps to detect their difference.

and probably robs them of a reasonable taste in vintages. But what most modern people do not see is that this dullness in diet, and similar things, is exactly parallel to the dull and indifferent anarchy in manners and morals. Do not be proud of the fact that your grandmother was shocked at something which you are accustomed to seeing or hearing without being shocked. There are two meanings of the word "nervous" and it is not even a physical superiority to be actually without nerves. It may mean that your grandmother was an extremely lively and vital animal, and that you are a paralytic.

We are constantly told, for instance, by the very prosaic paralytics who call themselves Nudists, that people "soon get used" to being degraded, in that particular, to the habits of the beasts of the field. I have no doubt they do; just as they soon get used to being drunkards or drug-fiends or jail-birds or people talking Cockney instead of talking English. Where the argument of the apologist entirely fails is in showing that it is *better* to get used to an inferior status after losing a superior one. In a hundred ways, recent legislation has ridden roughshod over the instincts of innocent and simple and yet very sensible people. There was a feeling, strangely enough, that men and women might not feel very comfortable when they met as total strangers to discuss some depraved and perhaps disgusting aspect of their natural sex relation. This has already given a good deal of quiet trouble on juries, and we have not seen the end of the trouble yet. Now, it will be noted that the objection to female juries never was an objection to juries being female. There always were female juries. From the first days of legislation a number of matrons were empanelled to decide certain points among each other. The case against mixed juries was a case of embarrassment; and that embarrassment is far more intelligent, far more civilised, far more subtle, far more psychological than the priggish brutality that disregards it. But, in any case, it will serve here as an illustration of what I mean. The question is not whether the embarrassment can be so far overcome somehow that a good many people can discharge the duty somehow. The question is whether the blunting of the sentiment really is a victory for human culture, and not rather a defeat for human culture. Just as the question is not whether millions of little boys, in different districts with different dialects, can all be taught the same dialect of the Whitechapel Road, but whether that dialect is better than others; and whether it is a good thing to lose the sense of difference between dialects.



"THE VANDYK OF MINIATURE PAINTERS" PORTRAYED BY FRAGONARD:
"PIERRE ADOLPHE HALL," A WORK TO BE SOLD BY AUCTION.

This painting by Jean Honoré Fragonard (1732-1806) will figure in a sale of Old Masters which is to be held at Sotheby's on December 19. It is in oil and it measures 27½ by 23 inches. It has a double interest in that, apart from its qualities as a work of art, it is a portrait of the French artist Pierre Adolphe Hall, who was so distinguished as a miniaturist that Diderot called him the Vandyk of miniature painters, and was famous also for his work in oil, pastel, and enamel. Hall was born at Borås, in Sweden, on February 23, 1739, but settled in Paris in 1760, exhibiting much in the Salon between 1769 and 1789. When the Revolution broke out, he fled from France and his name was placed on the list of émigrés. He died in poverty, in Liège, on May 15, 1793. He is represented in the Wallace Collection.

Reproduced by Courtesy of the Owner and of the Auctioneers, Messrs. Sotheby and Co.,
New Bond Street, W.1. (See also page 970.)

There is the drearier and more detached sort of pride of the other sort of man, who may be said to turn his nose down at everything. For that also is only a more depressing way of turning everything down. It is not a mark of purity of taste, but of absence of taste, to think that cocoa is as good as claret; and even in the field of morals it may well have the ultimate Nemesis of thinking cocaine as good as cocoa. Even the mere senses, in the merely sensual sense, attest to this truth about vivacity going with differentiation. It is no answer, therefore, to say that you have persuaded a whole crowd of hygienic hikers to be content with cocoa; any more than to say that you have persuaded a whole crowd of drug-fiends to be content with cocaine. Neither of them is the better for pursuing a course which spoils the palate,

For what we do at least know, in the most fundamental fashion, is that man is man by the possession of these fastidious fancies; from which the free-thinking haddock is entirely emancipated, and by which the latitudinarian turnip is never troubled. To lose the sense of repugnance from one thing, or regard for another, is exactly so far as it goes to relapse into the vegetation or to return to the dust. But for about fifty or sixty years nearly all our culture and controversial trend has been conducted on the assumption that, as long as we could get used to any sort of caddishness, we could be perfectly contented in being cads. I do not say that all the results of the process have been wrong. But I do say that the test of the process has been wrong from first to last; for it is not a case against the citizen that a man can grow accustomed to being either a savage or a slave.

THE TRAGEDY OF THE HERONRY: THE FATAL COUNTRY HOUSE FIRE.



THE HERONRY,
NEAR WHIT-
CHURCH, HANTS,
AS IT WAS BEFORE
THE FIRE THAT COST
THE DUC DE LA
TRÉMOILLE AND CAP-
TAIN THE HON. J. H. B.
RODNEY THEIR LIVES:
THE HOME OF MR.
L. J. MCCORMICK.



MRS. RODNEY, WHO RECEIVED
SERIOUS INJURIES THROUGH
JUMPING FROM A WINDOW.

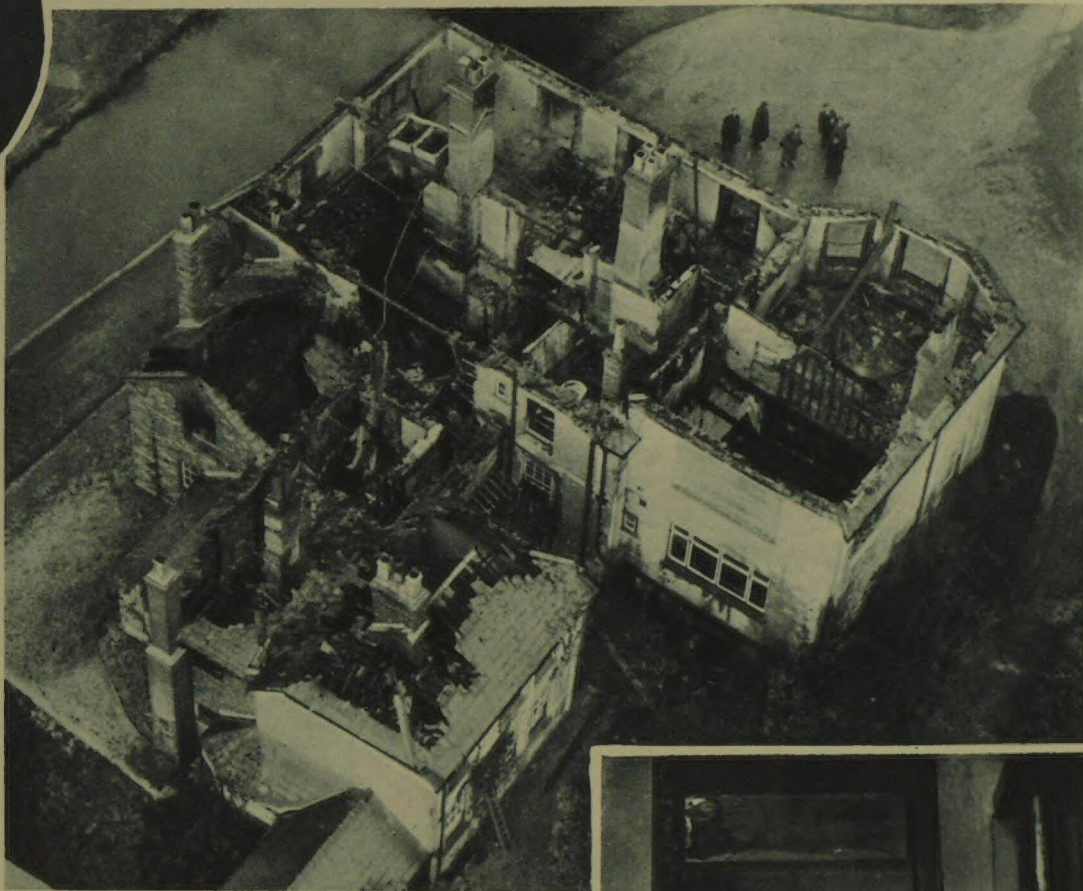


CAPTAIN THE HON. J. H. B.
RODNEY, M.C., WHO DIED
AFTER JUMPING FROM
HIS BEDROOM WINDOW.

THE DUC DE LA
TRÉMOILLE:
THE PREMIER
DUKE OF
FRANCE,
WHO LOST
HIS LIFE IN
THE FIRE AT
THE HERONRY.



THE RUINS OF THE HERONRY, AFTER THE DISASTROUS FIRE: A HOSE PLAYING ON
THE WINDOWS OF THE BEDROOM FROM WHICH TWO OF THE GUESTS, CAPTAIN AND
MRS. RODNEY, JUMPED—THE FORMER TO DIE LATER IN HOSPITAL.



THE SHELL OF THE HERONRY: A PHOTOGRAPH FROM THE
AIR, SHOWING (TOP RIGHT) THE BEDROOM FROM WHICH
CAPTAIN AND MRS. RODNEY JUMPED TO A FLOWER-BED
TWENTY FEET BELOW; AND THE RIVER TEST ON THE LEFT.



THE STAIRCASE—TO COMPARE WITH THE
PHOTOGRAPH ON THE RIGHT: THE BEAUTIFUL
INTERIOR OF WHAT WAS A DELIGHTFUL
COUNTRY HOUSE.



ONE OF THE BEDROOMS AT THE HERONRY, FROM WHICH ESCAPE
WAS ONLY POSSIBLE BY THE WINDOW AFTER THE FIRE HAD
TAKEN HOLD.



THE STAIRCASE AFTER THE FIRE: THE REMAINS
OF THE BEAUTIFULLY FURNISHED HOME OF
MR. AND MRS. L. J. MCCORMICK, FROM WHICH
LITTLE OF VALUE WAS SAVED.

A fire which destroyed The Heronry, near Whitchurch, Hants, the home of Mr. and Mrs. L. J. McCormick, on the night of December 8, resulted in the death of two guests, the Duc de la Trémoille and Captain the Hon. James H. B. Rodney, and in very serious injuries to a third, Mrs. Rodney. Mr. McCormick is an American, a member of the Chicago family which controls the International Harvester Company. The Duke and Captain and Mrs. Rodney were staying as

his guests for the week-end. Mrs. McCormick was first awakened by the fire, soon after 2 a.m., and she gave the alarm. The Duke, attempting to escape by the staircase, was overcome by the flames; Captain and Mrs. Rodney jumped from their bedroom window on to a frozen flower-bed, and the former, a brother of Lord Rodney, later died in hospital. With the Duc de la Trémoille, a bachelor of twenty-three, one of the oldest dukedoms of France becomes extinct.



A GREAT MUNICIPAL BUILDING IN YORKSHIRE TO BE OPENED BY THE PRINCE OF WALES:
THE NEW TOWN HALL AT BARNSELY.

The Prince of Wales arranged to perform the opening ceremony, on December 14, at the inauguration of the imposing new Town Hall erected at Barnsley, in Yorkshire. This fine building, in which Londoners will see a certain resemblance, in its general exterior aspect, to the Town Hall of St. Marylebone, was designed by Messrs. Briggs and Thornley, a well-known firm of Liverpool architects. It is built of Portland stone. In front of it the town War Memorial occupies a place of honour.



A MOMENT BEFORE THE LATE AFGHAN KING'S ASSASSINATION: KING NADIR SHAH (CENTRE) WITH HIS SON AND SUCCESSOR (NEXT TO LEFT) AT A SCHOOL PRIZE-GIVING. King Nadir Shah was assassinated, on November 8, at a school prize-giving in the Palace courtyard at Kabul. These photographs have just come to hand. That on the left, we are informed, was taken only a moment before the tragedy. According to an official account, the crime was apparently one of revenge. It took place on the first anniversary of the execution, for conspiracy and high

[Continued on right.]



A GREAT ADDITION TO LONDON'S MEDICAL RESOURCES: THE NEW £250,000 MEDICAL SCHOOL OF ST. MARY'S HOSPITAL, RECENTLY OPENED BY THE KING.

The King, accompanied by the Queen, opened on December 12 the new Medical School of St. Mary's Hospital, Faddington. The building, which cost about £250,000, was designed by Sir Edwin Cooper, A.R.A. Their Majesties were received by the Duchess of York, as President of the hospital. The King recalled that he had held that office for nearly 20 years, and that (in 1891) a nurse from St. Mary's had nursed him during an attack of typhoid.

ROYAL OCCASIONS AND A ROYAL TRAGEDY: HAPPENINGS AT HOME AND ABROAD.



THE PRINCE OF WALES LIGHTING NEW TOC H LAMPS AT THE ALBERT HALL, ACCOMPANIED BY THE FOUNDER, THE REV. P. B. CLAYTON.

The Prince of Wales, as Patron of Toc H, attended its eighteenth Birthday Festival, in the Albert Hall on December 9. The gathering comprised 6000 members, representing over 500 branches. The Prince appealed for a great propaganda effort to promote slum-clearance and better housing. He then lit from his own lamp, those of forty-seven new branches established during the year. The Rev. P. B. Clayton, founder of Toc H, conducted the Ceremony of Light. The Archbishop of York supported the Prince's appeal.



THE FUNERAL OF THE LATE KING NADIR SHAH OF AFGHANISTAN, WHO WAS SHOT BY AN ASSASSIN AT KABUL: MOURNING CROWDS ROUND THE COFFIN.

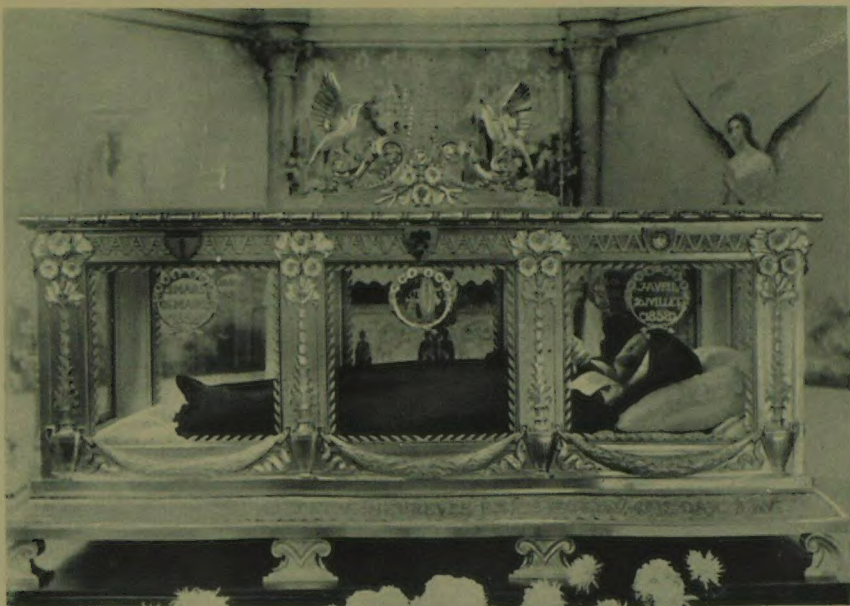
treason, of Ghulam Nabi Khan, who had been King Amanullah's Ambassador in Moscow. King Nadir Shah did not renew the appointment when he ascended the throne in 1929. Ghulam went to Berlin, and did not return till 1932. King Nadir's assassin, who fired five shots, killing him instantly, was Abdul Khaliq, the son of one of Ghulam's servants. He was arrested, with his father, for complicity in last year's plot, but was pardoned by the King.



THE KING AND QUEEN OF DENMARK WELCOMED TO LONDON BY THE PRINCE OF WALES: A ROYAL MEETING AT LIVERPOOL STREET.

The King and Queen of Denmark arrived in London, on a private visit, on December 10, having travelled from Denmark to Harwich, as private passengers, in the motor-vessel "Esbjerg." When their train reached Liverpool Street station they were welcomed by the Prince of Wales on behalf of the King and Queen. Later, they proceeded to Claridge's. The Danish Minister, Count Ahlefeldt Laurvig, had met them at Harwich and travelled with them to London.

A WINDOW ON THE WORLD: PHOTOGRAPHS OF THE WEEK.



THE SHEPHERDESS WHO HAS BEEN MADE A SAINT: THE SHRINE OF THE BLESSED BERNADETTE SOUBIROUS AT NEVERS, WHERE SHE DIED IN 1879.

With all traditional solemnity, the Blessed Bernadette Soubirous, the shepherdess and visionary of Lourdes, was canonised by the Pope at St. Peter's on December 8. Thousands of pilgrims, including some who knew Bernadette when she was alive, went to Rome for the event. It is said that in 1858 a vision of the Virgin appeared to the shepherdess at Lourdes, and commanded her to dig in the earth. She obeyed, and a healing stream of water gushed forth.



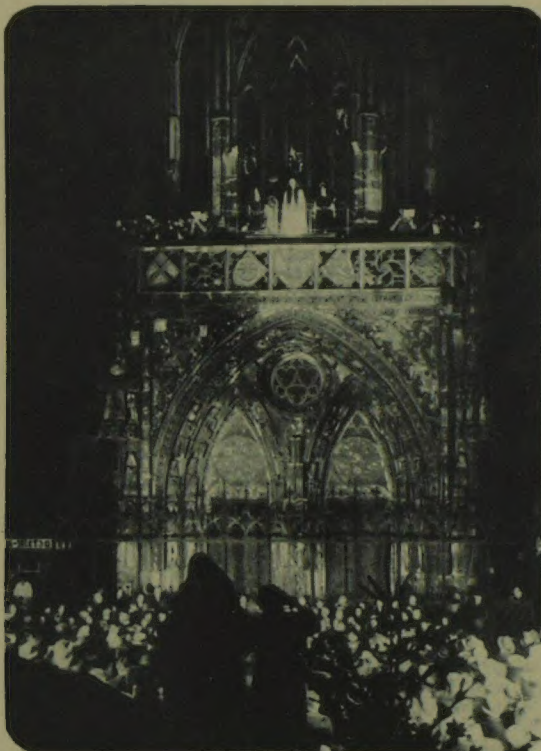
THE MASTERPIECE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A FOURTEENTH-CENTURY FLEMISH STATUETTE OF THE VIRGIN.

A lovely example of the graceful and intimate treatment of church furniture, which became general about the end of the fourteenth century, is this small seated statuette of the Virgin. It was originally probably part of an altarpiece, and formed, with a companion figure of Christ, a group of the Coronation of the Virgin. It almost certainly comes from the east of Flanders.



CAPTAIN COOK'S COTTAGE TO BE TAKEN FROM YORKSHIRE TO AUSTRALIA: A START BEING MADE ON THE WORK OF DISMANTLING.

The cottage in which Captain Cook lived at Great Ayton, near Middlesbrough, has been bought by the Government of Victoria. It is now being dismantled, and is to be re-erected at Melbourne and preserved as a memorial to the great explorer. Even the ivy on the walls will go to Australia. It was in 1769 that Cook made his survey.



NUREMBERG'S "CHRIST CHILD" MARKET REVIVED: THE OPENING OF THE MARKET AT THE FRAUENKIRCHE DOME; WITH A CHILDREN'S CHOIR BELOW.

The Christmas market on the Adolf-Hitler Place in Nuremberg, Bavaria, is, our correspondent informs us, to take on again this year the form of the old "Christ Child" market, which first came into existence in 1697. Every one of the 135 booths has been decorated by Nuremberg artists.



"X MARKS THE SPOT"—OF A MOTORING FATALITY: A DETERRENT TO DANGEROUS DRIVING IN ARIZONA, AND A GRAPHIC REMINDER OF ITS CONSEQUENCES. Mr. N. Matlock, the Chief of Police of Phoenix, Arizona (shown on the left in the photograph), has adopted, we are told, a novel way of discouraging reckless motorists. At the spot where a person has been killed he has had painted a large white circle, with a red edge, and a black cross in the middle.



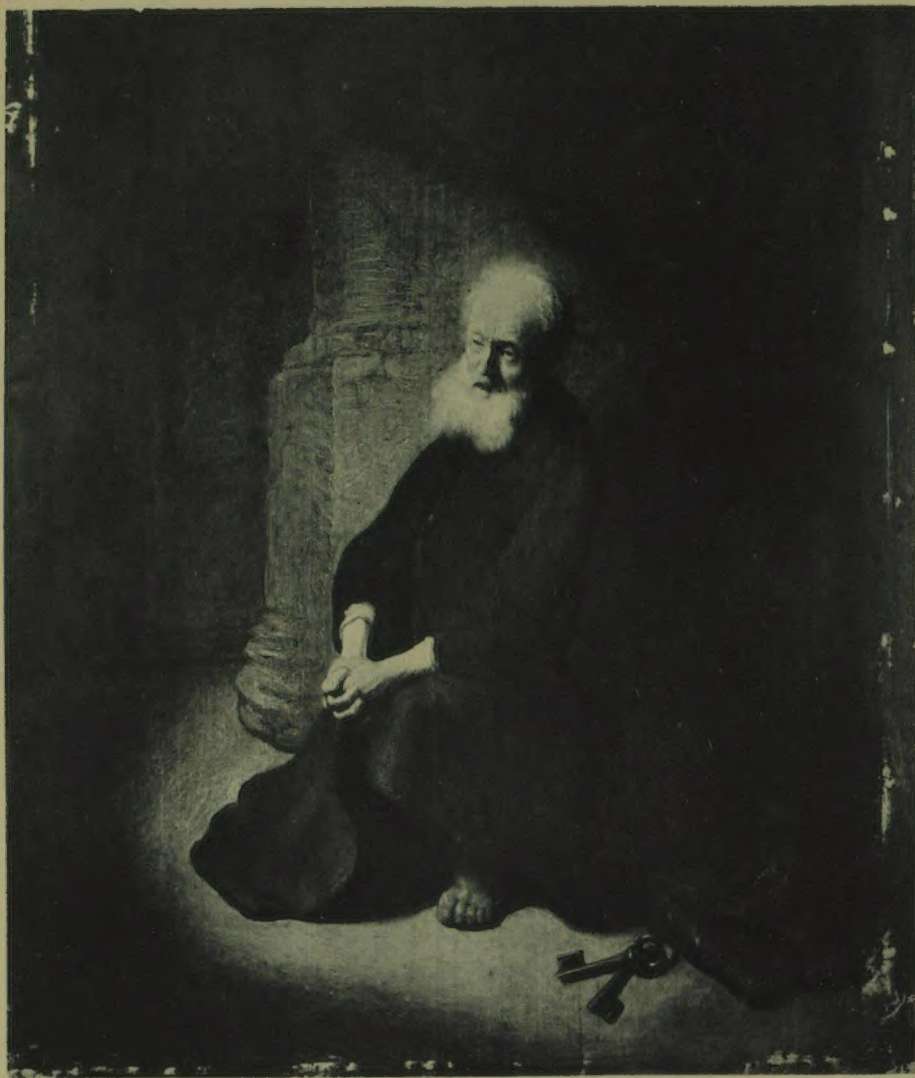
THE FIRE WHICH DESTROYED NEARLY ALL THE JUDICIAL ARCHIVES OF TURKEY THAT DATE BEFORE 1923: THE BURNING OF THE LAW COURTS AT ISTANBUL.

Fire destroyed the Palace of Justice at Istanbul on December 3, and at one time appeared to threaten the Mosque of St. Sophia. The destruction of the Law Courts constitutes a national calamity. All the judicial archives of Turkey, covering the years until 1923, when the capital was moved to Angora, were stored in the building, and hardly any were saved. The material losses were estimated at over £1,500,000 sterling. At one time it was feared that the fire would spread to an adjacent building, where prisoners awaiting trial were confined, and 400 of them were hurriedly removed under escort. General Shukri Naili Pasha, commandant of the area, and others, narrowly escaped death as a wall fell and buried two fire-engines.



AFTER A FIRE WHICH DID £1,500,000 WORTH OF DAMAGE AND THREATENED TO INVOLVE ST. SOPHIA: THE GUTTED TURKISH LAW COURTS.

OLD MASTERS UNDER THE HAMMER: PICTURES THAT ARE TO BE SOLD NEXT WEEK.



"ST. PETER PENITENT."—BY REMBRANDT. (1607—1669.)
(Panel. 23 inches by 18½.)



"PORTRAIT OF THE PRINCESS DE BOURBON-CONTI."—BY J. M. NATTIER. (1685—1766.)
(52½ inches by 39½.)



"THE ASTRONOMER."—BY VERMEER. (1632—1675.)
(20 inches by 18.)



"PORTRAIT OF THE MODEL KNOWN AS REMBRANDT'S MOTHER."—BY SALOMON KONINCK. (1609—1656.) (Panel. 12½ inches by 9½.)

These four pictures will be included in the sale of paintings and drawings by Old Masters which, as mentioned on our "Note-Book" page, will be held at Sotheby's on Tuesday next, December 19. The catalogue description of the Rembrandt is: "St. Peter penitent: interior with a full-length figure of St. Peter, in black robe and brown coat, kneeling, wringing his hands; before him, on the right, his keys are lying on the floor." Nattier's sitter wears a blue robe and a white chemise. "The Astronomer" is thus described: "Interior of a study with a figure of an

astronomer holding a pair of compasses in his right hand, and bending over a map of the stars spread out on a table on which also lies a carpet crumpled up in picturesque folds; the light falls from a large window on the left, next to which stands a cupboard on which are placed a celestial globe and some books." As to Salomon Koninck, it may be recalled that he won distinction as a genre painter, a painter of historical subjects, and a painter and engraver of portraits. He painted many portraits in the manner of Rembrandt.—[By Courtesy of Messrs. Sotheby, New Bond St., W.]

CIRCUS ACTION ARRESTED : SPEED-PHOTOGRAPHS BY THE LIGHT OF THE RING.



SNAPSHOTTED WHILE IN ACTION, WITHOUT THE USE OF ANY LIGHTS SAVE THOSE OF THE CIRCUS: LA BALLERINA DANCING ON HORSEBACK.



SKIPPING ON HORSEBACK: A MOST SKILFUL FEAT CAUGHT BY THE CAMERA.



A BERTRAM MILLS ARTISTE REHEARSING FOR THE CHRISTMAS CIRCUS AT OLYMPIA :
LA BALLERINA JUMPING THROUGH A PAPER HOOP.



ACROBATICS ON HORSEBACK: BALLET ACTION BY THE EQUESTRIENNE.

IN spite of all competition, the circus still maintains its popularity as the seasonable entertainment *par excellence* for the Christmas holidays. Bertram Mills's great circus, which opens at Olympia on December 21, promises to be no less spectacular than usual. We illustrate here one of the most novel and most beautiful "turns." The three Medrano sisters, of whom "La Ballerina" is one, come from Austria. Indeed, this is their first visit to England. They were trained in their parents' circus; and, as children, had the distinction of performing before the late Emperor Karl of Austria and the Empress Zita. The remarkable quality of the instantaneous photographs reproduced here needs no emphasising: the skill required to catch the rapidly-moving performer by the lights of the circus alone will be readily appreciated.

HOME NEWS BY PHOTOGRAPHY: EVENTS AND PERSONALITIES OF THE WEEK.



VANQUISHED IN THE UNIVERSITY RUGBY FOOTBALL MATCH:
THE CAMBRIDGE TEAM.

The names of the Cambridge players seen in our photograph are (standing, l. to r.)—C. D. Laborde (forward), J. N. Griffith (forward), J. H. Bowman (forward), A. M. Rees (forward), W. Wooler (three-quarter), R. C. S. Dick (three-quarter), R. O. Murray (forward), C. W. Jones (half-back); and, (seated), J. E. Bowcott (half-back), G. W. S. Johnston (three-quarter), W. J. Leather (forward), R. B. Jones (Captain; forward), K. C. Fyfe (three-quarter), G. W. Parker (back), and J. R. C. Lord (forward).



VICTORS IN THE UNIVERSITY RUGBY FOOTBALL MATCH:
THE OXFORD TEAM.

Oxford players seen here are (l. to r., standing)—G. R. Rees-Jones (three-quarter), E. L. Phillips (forward), P. Cranmer (three-quarter), E. G. S. Mather (forward), M. O. Wray (forward), J. H. Pienaar (forward), R. C. S. Low (forward), J. M. McShane (half-back); and, (seated)—A. L. Warr (three-quarter), M. F. Peacock (forward), K. L. T. Jackson (half-back), H. D. B. Lorraine (three-quarter; Captain), E. S. Nicholson (forward), H. G. Owen-Smith (back), K. C. Burrow (forward). The result of the match was 5-3.



GIVER OF A BRILLIANT CONCERT AT THE ALBERT HALL:
MR. YEHUDI MENUHIN, THE VIOLINIST, WHO IS SIXTEEN.

Many people were turned away, so great were the crowds that came to hear Mr. Yehudi Menuhin play the violin at the Albert Hall on December 10. His playing was characterised above all by purity, accuracy, evenness, and control; enhanced, at some points, by veritable inspiration. His programme included a Bach Adagio and Fugue unaccompanied; Beethoven's Seventh Sonata; and a Paganini Concerto.



BLANCHE LADY ROSSLYN.

The celebrated Victorian hostess. Died December 8; aged ninety-four. She married the fourth Earl of Rosslyn by a second marriage. The mother of Millicent Duchess of Sutherland, Lady Angela St. Clair-Erskine, and of the late Sybil Countess of Westmorland.



MAJOR-GENERAL J. F. C. FULLER.

One of the foremost exponents of mechanisation in the Army; who, it is understood, is being placed on the retired list. Largely responsible for the Cambrai surprise attack, 1917. Planned a "revolutionary new form of attack" to be employed had the war lasted till 1919.



A FAMOUS ENGLISH NOVELIST: THE LATE MISS STELLA BENSON
(MRS. O'GORMAN ANDERSON).

Mrs. O'Gorman Anderson, known to all as Miss Stella Benson, the novelist, died in China on December 6; aged forty-one. She was a great traveller in all parts of the world; particularly in China. Her best-known book is probably "Tobit Transplanted," the idea for which she got while in Manchuria. Her other works included "I Pose" (her first), "Pull Devil—Pull Baker," and "Lili the Noty Gerl."



AFTER A FORCED LANDING IN HYDE PARK: THE R.A.F. MACHINE WHICH CAME SAFELY
TO EARTH AFTER NARROWLY MISSING BUCKINGHAM PALACE.

A Royal Air Force machine was forced to descend in London on December 11, owing to the fact that its "engine revolutions had dropped"; and made a forced landing in Hyde Park. The aeroplane passed close over the Palace (where it was watched by the King from a window), then circled round and landed, without damage, near Stanhope Gate. The machine was a Bulldog single-seater, piloted by Flying-Officer F. G. L. Smith.

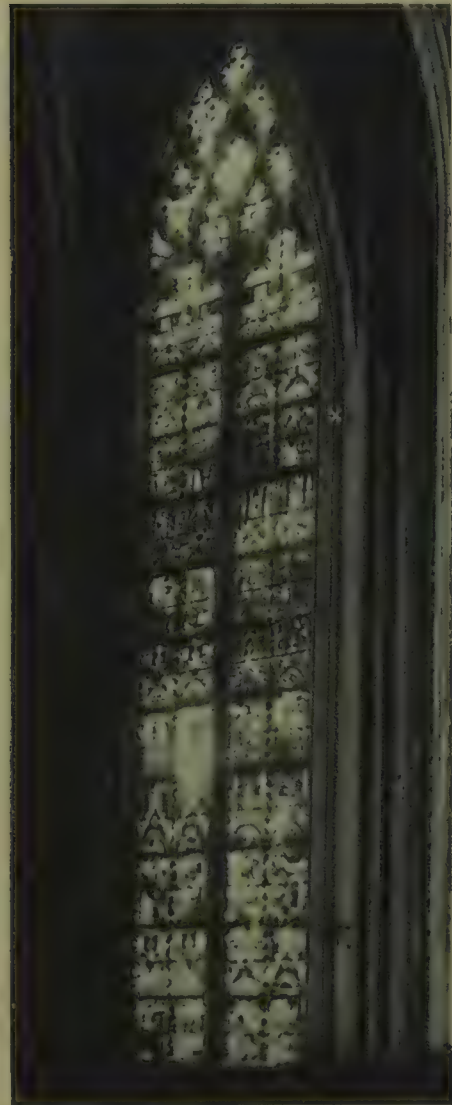


HURRICANE-LAMPS TO KEEP OFF FOXES: A PRECAUTION ADOPTED AT WHIPSNADE,
TO PROTECT FALKLAND ISLANDS GEES.

The correspondent who sends us this photograph notes: "Hurricane-lamps are now being lit at night round the pond used by the Falkland Islands geese, at Whipsnade 'Zoo,' with the object of keeping at bay the foxes, who have already carried off five geese—valued at £100. These depredations have gone on ever since the foxes found this 'sanctuary,' which was out of the way of local hunts and promised a fine food supply!"



1. THE SUBJECT OF THE FOURTEENTH-CENTURY STAINED GLASS PANELS, FROM FÉCAMP ABBEY, ALLEGED TO HAVE BEEN SOLD AND REPLACED BY SUBSTITUTES: TWO SCENES FROM THE LIFE OF ST. SABBAS—A PROCESSION OF BROWN MONKS (LEFT) AND THE SAINT HEALING THE SICK.



3. SHOWING THE TWO PANELS CONCERNED (SEEN ABOVE IN NO. 1) MARKED BY A CROSS: THE FÉCAMP ABBEY WINDOW (IN ITS PRESENT STATE) OF WHICH ILLUSTRATION 2 IS A DIAGRAM.

THE FÉCAMP ABBEY GLASS MYSTERY:
THE WINDOW; AND THE WOMAN RESTORER.

THE affair of the Fécamp Abbey fourteenth-century stained glass window has caused much perturbation in France, with misgivings as to possible tampering with Mediæval glass in other churches. A judicial inquiry was instituted by the Department of Fine Arts. "In 1927," says a French writer, "the Department commissioned Mlle. Marguerite Huré (a well-known expert on glass) to restore two of the four great windows in the Chapel of the Virgin. Each has twenty-two panels. They were much damaged, and pieces of fifteenth- and sixteenth-century glass had been interpolated, so confusing some scenes that the subjects could hardly be identified. Mlle. Huré, whose sound craftsmanship and conscientious work was highly esteemed by the Historical Monuments authorities, took infinite pains in reducing them to order. In 1928 she exhibited the restored glass in Paris, and connoisseurs praised her skill unanimously. Now, five years afterwards, an article in a Paris paper suggests that the Fécamp window contains two copies substituted for the original panels, which have gone to America! One might still ask, 'Where is the truth?' but for the report that Mlle. Huré had made a full confession." It was alleged that she had been pestered by a dealer, and, being in financial difficulties, had eventually yielded to temptation. "Thus," continues the French writer, "four genuine panels—two representing scenes from the life of St. Sabbas, and two of architectural subjects—are said to have been removed and replaced by copies made by Mlle. Huré and given a patina in the dealer's workshops. The St. Sabbas panels were eventually sold to Mr. W. R. Hearst, the American Press magnate. It is announced that he is going to return them." Mr. Hearst, who bought the glass in good faith, is said to have paid for it 130,000 francs.



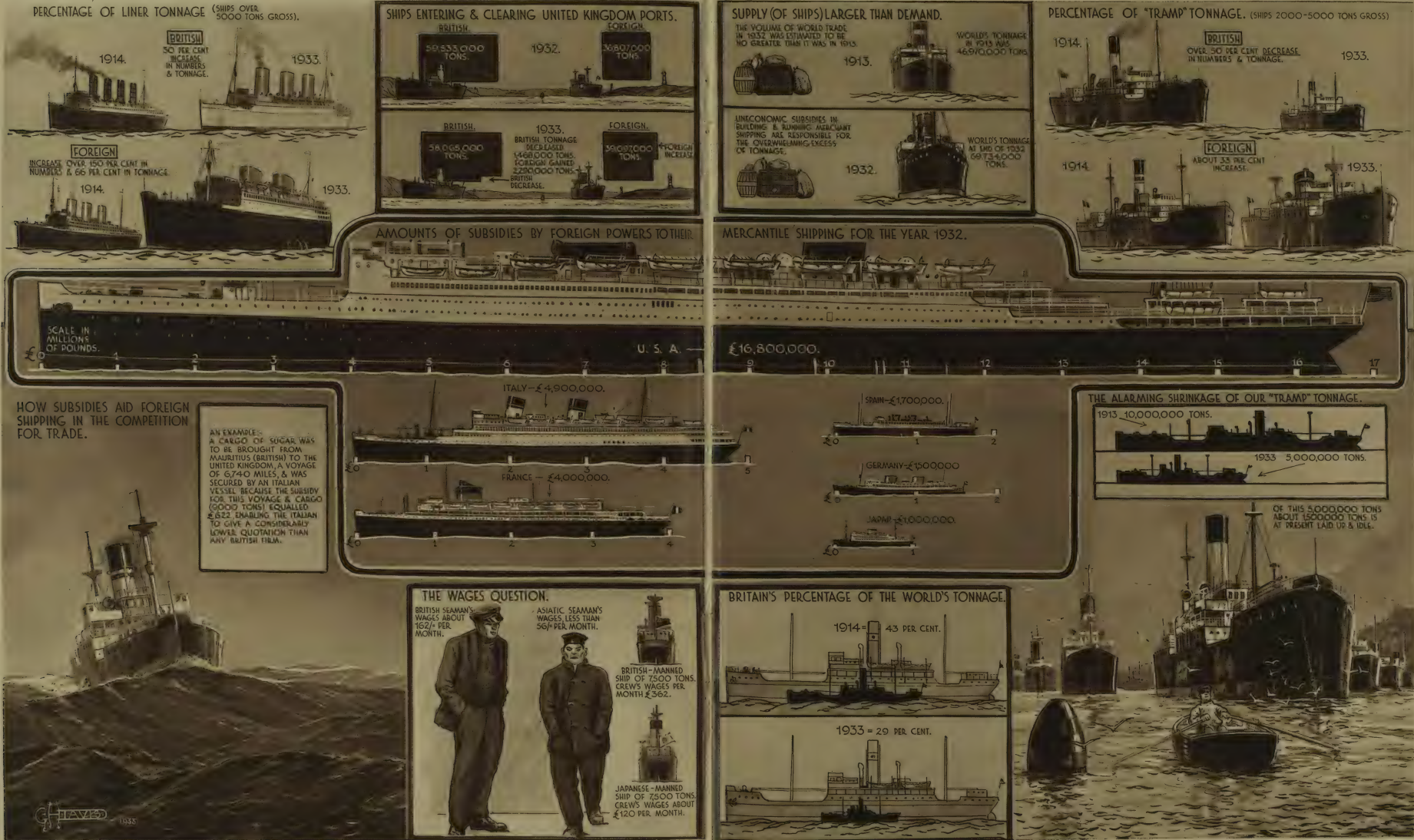
2. SHOWING (SHADED) THE POSITION OF THE PANELS IN 1 AND 3: A DIAGRAM OF THE FÉCAMP WINDOW, BEFORE RESTORATION—THE BLANK PANELS TOO MUCH DAMAGED FOR SUBJECTS TO BE IDENTIFIED.



4. THE WOMAN RESTORER ALLEGED TO HAVE CONFESSED TO HAVING SOLD SOME OF THE ORIGINAL FÉCAMP GLASS AND SUBSTITUTED AN IMITATION: Mlle. MARGUERITE HURÉ, IN HER WORKSHOP, WITH SOME COMPLETED PANELS AND (ON THE RIGHT-HAND WALL) A PHOTOGRAPH OF ONE OF THE ABBEY WINDOWS.

THE GRAVE PLIGHT OF BRITISH SHIPPING: A MENACE TO A VITAL INDUSTRY WHICH APPEALED FOR AID BY SUBSIDY.

Drawn by our Special Artist, G. H. Davis, from Statistics Prepared by the Chamber of Shipping of the United Kingdom.



HOW THE BRITISH CARGO-CARRYING TRADE SUFFERS FROM FOREIGN COMPETITION AIDED BY SUBSIDIES TOTALLING £30,000,000: A PICTORIAL SURVEY OF A SERIOUS SITUATION.

British shipping, especially that of the "tramp," or cargo, ship, has been reduced to a grave plight by subsidized foreign competition, and urgent steps are being taken to meet the danger. The Chancellor of the Exchequer (Mr. Neville Chamberlain) recently gave a general pledge of Government help, and the President of the Board of Trade (Mr. Runciman) arranged to state in Parliament, on December 13, the official view of what can be done. Meanwhile, the question had been discussed by the Council of the Chamber of Shipping, and a resolution was passed recommending, in particular, that the Government should consider favourably

the granting of a temporary subsidy, when any section of the Mercantile Marine showed that such a subsidy was necessary and would ensure its preservation for a time. The Council had before them the report of a Special Committee on Tramp Shipping, which declared: "If British tramp shipping is to survive, some definite action must be taken forthwith." The Committee suggested that the cost of a subsidy would be about £3,000,000 per annum, against which would be set off a large saving in seamen's unemployment pay. To-day there are about 40,000 British seamen unemployed, the lower wages of alien seamen operating against them,

as well as the vast number of ships lying idle. Another grave warning, it may be recalled, was given by the Hon. Alexander Shaw, Chairman of the P. and O. Steam Navigation Co., at its recent annual meeting. Tariff walls, uneconomic building by foreign countries, aided by subsidies given to their mercantile marine, and the fact that, notwithstanding the increase in the world's population, it has been computed that world trade last year was no greater than it was in 1913, have all tended to operate against British shipping, and particularly against the purely cargo-carrying craft, which have been reduced in tonnage from 10,000,000 tons in 1914

to 5,000,000 tons to-day. Hitherto there has been no subsidy to British shipping, while foreign subsidies total over £30,000,000 per annum. Last year the United States alone spent on subsidies the huge sum of £16,800,000. These subsidies help foreign competitors to obtain trade, so that they can under-cut the prices quoted by British firms. Before the war it will be remembered, Britain possessed 43 per cent of the world's tonnage, but now can claim only 29 per cent. The increase in British liner tonnage, it may be noted, was largely due to many big "ex-enemy" craft having been transferred to our flag after the war.

"ALICE" IN FILMLAND: LEWIS CARROLL COMPARED WITH THE ORIGINAL



"THE BEST THING TO GET US DRY WOULD BE A CAUCUS-RACE": (ABOVE) THE FILM DODO (POLLY MORAN); AND (LEFT) THE DODO AS DRAWN BY SIR JOHN TENNIEL.



(LEFT, ABOVE) ALICE (CHARLOTTE HENRY) WITH THE WHITE RABBIT AND JACK (JACK DUFFY); AND (RIGHT, ABOVE) THE MARCH HARE (CHARLES RUGGLES), AS INTERPRETED IN THE FILM PICTURE; WITH THE RESPECTIVE DRAWINGS OF THESE CHARACTERS SHOWN BELOW EACH PHOTOGRAPH FOR COMPARISON.



CHARACTERS FROM THE SCREEN VERSION TENNEL DRAWINGS.



"IF YOU DON'T KNOW WHAT A GRYFFON IS, LOOK AT THE PICTURE": (ABOVE) THE CREATURE'S FILM INTERPRETATION (WILLIAM AUSTIN) COMPARED WITH SIR JOHN TENNIEL'S ORIGINAL ILLUSTRATION (ON THE RIGHT) IN "ALICE IN WONDERLAND."



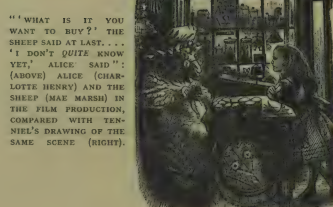
"INSTEAD OF THE QUEEN, THERE WAS THE LEG OF MUTTON SITTING IN THE CHAIR": (ABOVE) THE LEG OF MUTTON (JACK DUFFY) AS IMPERSONATED ON THE SCREEN; AND (ON THE LEFT) THE ORIGINAL DRAWING BY SIR JOHN TENNIEL.



THE DUCHESS (ALISON SKIPWORTH) TRANSFERRED IN THE FILM FROM "WONDERLAND" TO "LOOKING-GLASS" LAND AS ONE OF THE GUESTS PRESENT AT QUEEN ALICE'S DINNER-PARTY: (ABOVE) THE SCREEN CHARACTER COMPARED WITH TENNIEL'S DUCHESS (ON THE LEFT).



"I HADN'T QUITE FINISHED MY TEA WHEN I WAS SENT FOR": (ABOVE) THE MAD HATTER (EDWARD INVERETT HORTON) IN THE FILM PRODUCTION, COMPARED WITH TENNIEL'S DRAWING OF THE SAME CHARACTER (LEFT).



"WHAT IS IT YOU WANT TO BUY?" THE SHEEP SAID AT LAST. "... I DON'T QUITE KNOW YET," ALICE SAID: (ABOVE) ALICE (CHARLOTTE HENRY) AND THE SHEEP (MAE MARR) IN THE FILM PRODUCTION, COMPARED WITH TENNIEL'S DRAWING OF THE SAME SCENE (RIGHT).



"CAN YOU DO ADDITION?" THE WHITE QUEEN ASKED: (ABOVE, LEFT TO RIGHT) THE WHITE QUEEN (LOUISE FAZENDA), ALICE (CHARLOTTE HENRY), AND THE RED QUEEN (EDNA MAY OLIVER) IN THE FILM, COMPARED WITH TENNIEL'S DRAWING (LEFT).

"ALICE KNOCKED AND RANG IN VAIN FOR A LONG TIME, BUT AT LAST A VERY OLD FROG, WHO WAS SITTING UNDER A TREE, GOT UP AND HOBBLED SLOWLY TOWARDS HER: HE WAS DRESSED IN BRIGHT YELLOW AND HAD ENORMOUS BOOTS ON": (ABOVE) ALICE (CHARLOTTE HENRY) AND THE FROG (STERLING HOLLOMAN) AT THE DOOR OF QUEEN ALICE'S PALACE, AS REPRESENTED IN THE FILM PICTURE; COMPARED WITH THE ORIGINAL ILLUSTRATION BY SIR JOHN TENNIEL (SHOWN ON THE RIGHT).



There will doubtless be an immense vogue for the Paramount film version of Lewis Carroll's "Alice in Wonderland" and "Alice Through the Looking-Glass," which is to be produced in London, at the Plaza Theatre, on Friday, December 22. It was made at Hollywood under the direction of Mr. Norman McLeod, and it is the first American film to have its world premiere in this country. Simultaneously with the Plaza production, it will also be given at

nine other British picture houses—in the London suburbs and at Manchester, Leeds, Newcastle, Birmingham, and Cardiff—before it will be shown in the United States or any other country. The scenes and characters have been modelled on the original drawings by Sir John Tenniel, and, to enable our readers to judge how closely they keep to the detail and spirit of the artist's work, we give here photographs of a number of the principal characters,

ILLUSTRATIONS BY SIR JOHN TENNIEL FROM "ALICE'S ADVENTURES IN WONDERLAND" AND "ALICE THROUGH THE LOOKING-GLASS."

as they appear on the screen, side by side with the corresponding Tenniel illustrations. The film has an exceptionally strong cast. The part of Alice herself is played by Miss Charlotte Henry, a young American actress of eighteen from the New York stage, who has had some four years' screen experience, and scored successes in "Forbidden" and "Lena Rivers." Miss Henry was chosen out of hundreds of candidates, because she most nearly

resembled the Alice of the Tenniel drawings. In addition to the players whose names are given above, in our titles to the photographs, we may add that Mr. Gary Cooper plays the White Knight, Mr. Richard Arlen the Cheshire Cat, Mr. Ford Sterling the White King, Mr. Raymond Hatton the Dormouse, Mr. Harvey Clark Father William, Mr. Ned Sparks the Caterpillar, Miss Lillian Harmer the Cook, and Mr. "Skeets" Gallagher the White Rabbit.

GLASS. REPRODUCED BY COURTESY OF MESSRS. MACMILLAN, SOLE PUBLISHERS OF THE TENNIEL EDITIONS OF THE TWO BOOKS.

The World of the Kinema.

By MICHAEL ORME.

A SENSATIONAL STAR.

"COME up and see me some time," says Mae West at the Carlton. (Not Miss Mae West, if you please; for if there is one thing you cannot do, it is to approach Mae West ceremoniously). And it is certain that all London will accept her invitation. You may like her or you may dislike her, but you cannot overlook Mae West. Hers is, perhaps, side by side with Miss Katharine Hepburn's, the most discussed personality of the screen both here and in America, where, long before she turned her attention to films, she has been filling the public eye with her daring plays and her self-exploitation. Now that the kinema has introduced her flamboyant personality to a wider public, Mae West has created a *furor* on the other side of the Atlantic which seems likely to swell to international dimensions. She is a sensational figure in the world of the kinema, and, as this is so, it behoves us to discover wherein her extraordinary popularity lies. Mae West started her screen career in "Night After Night," in which, playing a collateral character, she at once established her "line" and her supremacy in that line. She then appeared in "She Done Him Wrong," and proved herself one of the greatest money-makers Hollywood ever launched.

In "I'm No Angel," at present at the Carlton, she has been given *carte blanche* in the matter of "story, scenario, and dialogue," all of which are accredited to Mae West herself. The film-makers knew what they were about, for their star's sense of showmanship amounts to positive genius. So much has already been written about "I'm No Angel"—its sophistication, its audacities, and the clemency of the Censor—that there is no need to enlarge upon that aspect of the entertainment here. But if Mae West's portrayal of a circus queen who is a *dompteuse* of men as well as of her lions had merely scored a *succès de scandale*,

"FRIDAY THE THIRTEENTH."

Messrs. Sidney Gilliat and G. H. Moresby-White hit upon a happy idea in devising their "omnibus story" (in more senses than one) for the new Gainsborough



AN OLD COLLABORATION RESUMED: MARLENE DIETRICH AS CATHERINE THE GREAT, WITH JOSEPH VON STERNBERG, WHO IS DIRECTING HER IN A NEW FILM.

A film based on the life of Catherine the Great is coming from Hollywood, as from Elstree. Marlene Dietrich is playing Catherine, directed, as of old, by Joseph von Sternberg. The tentative title of the Hollywood version is, we are told, "The Scarlet Pageant." John Lodge and Maria Dietrich, Marlene's young daughter, are in the cast.

picture at the Tivoli, "Friday the Thirteenth." The famous and very beautiful novel, "The Bridge of San Luis Rey," itself adapted for the screen some years ago, revealed the fascination of tracing the private lives, the preoccupations, and anxieties of a group of people flung together in an accident. But the theme, engrossing as it is, is by no means without its pitfalls, and Mr. Victor Saville has been only partially successful in preserving the tension and sustaining the interest throughout his seven episodes. Starting off with an ordinary bunch of passengers in an omnibus, one or two of them known to each other, the

rest of them strangers, drama rapidly arrives when a crane crashes down on the vehicle and the fellow-travellers are united in disaster. Thereafter a series of flash-backs reveals the prelude to catastrophe, and leads up to the singularly considerate intervention of fate, for once by no means blind. For Death has chosen a blackmailer who threatened the happiness of a young couple, and a betrayed husband whose trust in a faithless wife remains unshattered.

A stolen statuette is smashed to smithereens, and thus a delinquent huckster escapes arrest. An undelivered letter saves a fortune. A henpecked husband covers up his unwilling peccadillo; and a chorus girl, on her way to a philandering theatrical agent, is restored to her strait-laced schoolmaster fiancé. An ingenious story, or, rather, medley of stories. For whereas the destinies of nearly all the passengers do not impinge upon each other, Mr. Saville has developed the episodes in the manner of a jigsaw puzzle, fitting in a piece here, a piece there, diverting our attention from one set of protagonists to another, interlarding drama with comedy, comedy with farce. To his credit be it said that all these bits and pieces remain clearly defined, but the effect is akin to that of a serial, chopped up into chapters. "To be continued in our next" continually intervenes before each individual bit of drama or comedy gets into its stride. The wiser plan, I felt,



ALANOVA: THE BEAUTIFUL ENGLISH DANCER, WHO IS GIVING TWO SPECIAL MATINÉES THIS MONTH.

A dance performance by Alanova, her only appearance this season, is being given at the Savoy Theatre on December 14 and 19 at 3 o'clock. The pianist is Stephan Kovacs.



"THE INVISIBLE MAN"—TO COME TO THE TIVOLI: CLAUDE RAINS IN THE TITLE-RÔLE OF THE FILM VERSION OF H. G. WELLS'S FAMOUS ROMANCE.

In the Universal film, "The Invisible Man," H. G. Wells's sinister story is treated with a spirit of comedy not present in the original. A number of remarkable photographic effects have been achieved, such as clothes walking with no visible occupant, and footmarks appearing of themselves in the snow!

her triumph might well be only a flash in the pan. It is, however, a great, a very great, deal more than that. This big, blonde actress, *planteuse* and mature, has brains and a racy wit. She knows exactly what she wants to "hand out" to her audience, and she hands it out with supreme assurance, with a perfection of timing and of phrasing. She can get more meaning out of her walk, her slightest gesture, the droop of an eyelid, than any actress on the screen. She is, or elects to be for our entertainment, frankly common, and has the comic inspiration of common people. She has been described as the American Marie Lloyd—a caption I ventured to think I had coined until I read it not once, but several times. Since, however, Mae West conjured up memories of the great music-hall artiste in more than one mind, the description is probably apt as far as it goes. Yet in that quality of showmanship to which I have referred, in the brilliant display of her individuality, Mae West is a star in her own right and invites no comparison.



"FRIDAY THE THIRTEENTH": SONNIE HALE AS ALF, THE BUS-CONDUCTOR; AND JESSIE MATTHEWS AS MILLIE, THE CHORUS-GIRL.

"Friday the Thirteenth," a new Gainsborough film made at Islington and directed by Victor Saville, began its run at the Tivoli on December 11. A big cast of exceptional strength includes Ralph Richardson, Donald Calthrop, Frank Lawton, Belle Chrystall, Emlyn Williams, Ursula Jeans, Robertson Hare, Leonora Corbett, Edmund Gwenn, Mary Jerrold, and Gordon Harker.

would have allowed each little history to run its course and reach its climax, undisturbed in unity or in dramatic crescendo. The picture's real achievement lies in its variety of convincing settings and its technical polish. The Caledonian Market in the early hours, a racecourse, a recurring glimpse of the Westminster clock-tower, back-stage scenes, and the omnibus itself are entirely convincing and pictorially satisfying. An all-star cast has been assembled to bring the characters to life, and, though their work is handicapped by their director's staccato methods, the company is uniformly successful in its characterisations. Jessie Matthews gives a lively portrayal of the high-spirited chorus girl. Robertson Hare's unwilling adventure in the Park strays into farce, but is rich in the comedian's special brand of helpless humour. The blackmailing episode stands out by reason of its inherent dramatic strength, and Mr. Emlyn Williams, Mr. Frank Lawton, and Miss Belle Chrystall do it full justice. With such artists as Mr. Edmund Gwenn, Mr. Gordon Harker, Mr. Max Miller, and Miss Mary Jerrold—to mention but a few of the distinguished company—the picture does not wholly fail in its purpose. But, on the other hand, the actors cannot entirely overcome the flaws in the film's construction.

"RED WAGON."

Scenario departments cling to certain tenets of their infancy. Despite tangible proof that the public has advanced

[Continued on page 1004.]

BRITISH CHILDREN: A NEW SERIES OF STUDIES BY EDMUND BLAMPIED.

Drawings Specially Made for "The Illustrated London News" by Edmund Blampied.



"NELSON, EMMA AND ANOTHER."



"JOYOUS KIDS."

We here continue our new series of reproductions of drawings, by Edmund Blampied, devoted to studies of British children. In this series we have already shown incidents from the life of the poor child and the rich child; exciting

occasions in a poor district; and two studies of childish confidences. On this page children are seen at play; caught by the artist without a trace of self-consciousness being exhibited by the "sitters."

THE WORLD OF SCIENCE.

FUNGI—EDIBLE AND POISONOUS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

MOST people, probably, in thinking of plants, have in mind no more than trees and shrubs and the flowers of the countryside. But there are hosts of other plants surrounding them on every side which have no part in this narrow conception.



1. THE FLY-AGARIC (*AMANITA MUSCARIA*), RELATED TO THE DEATH-CAP WHICH IS RESPONSIBLE FOR MOST CASES OF FUNGUS-POISONING IN GREAT BRITAIN: AN ADULT AND A HALF-GROWN SPECIMEN (RIGHT). The disc of the fly-agaric is of a scarlet colour, flecked with white patches which are the remains of the investing shell. It is very poisonous, and at one time a decoction was derived from it for "fly-papers."

There is an invisible host which needs the aid of the highest powers of the microscope, and great technical skill, to bring them into the range of vision. And there are many of vital importance to our well-being; for some are subtle agencies of disease and death. Some kill our trees or our garden crops, and our domesticated animals, as well as "the beasts of the field"; and they take, besides, a heavy toll of human life. These are known as "bacteria." Some, indeed, are so minute that no human eye has ever seen them. Even the highest powers of the microscope fail to reveal them. Such are known as "filter-passers." But we can demonstrate their existence from the fact that infected matter from a stricken body, passed through a filter, will reproduce the disease when used experimentally. But some of these bacteria, strangely enough, are beneficent: our own good health depends on their presence within us. While some, like yeast, cause ferments, of which man makes full use.

Then there are the "moulds." "Blue-mould" is inseparable from our Stilton or gorgonzola cheeses. Without them, I fancy, they would find no purchasers. But there are other blue-moulds for which no good thing, so far as I know, can be said. And their appearance is mysterious, for they invade houses in the most inexplicable way. A piece of bread or a pair of shoes, for example, left for a time in a slightly damp place, will, as sure as fate, become the prey of blue-mould. Whence comes it? Why should it flourish indifferently on bread or boots? Let the housewife dust and brush as hard as she may, this insidious thing will assert itself, given the slightest opportunity. We can only conclude that the spores, or germs thereof, are present everywhere, within the house and without, borne hither and thither by the wind to await a chance of bursting into life. These spores can be collected, but I know

of no experiment made to test their limit of suspended animation. They can probably retain their vitality, like some seeds, for several years, awaiting favourable conditions to awake them into life.

I have introduced the subject of these bacteria and moulds because these excessively minute organisms are related to those other and familiar forms of lowly plants which we call fungi. To most people fungi are "toadstools" of one sort or another; evil things, best left alone, especially since nearly all of them are deadly poisonous. Here are, so it would seem, reasons enough for not having anything whatever to do with them. True, even those people will admit that there is something to be said for the mushroom and truffle. But these furnish the exceptions which prove the rule.

As a matter of fact, this attitude towards fungi is a mistaken one; for when they come to be examined a little carefully, it will be found that they are among the most remarkable of the lower types of plant-life, and are built up after a fashion peculiar to themselves. The details of their structure cannot be enlarged on here, for these details are complex. Let it suffice to say that the fungus we see in the field had its origin in a matted mass of delicate white threads, forming



2. THE UNDER-SIDE (LEFT) AND A SECTION (RIGHT) OF THE FLY-AGARIC: THE CHARACTERISTIC FLESHY CAP, AND THE LAMELLÆ OR "GILLS" (WHICH ARE WHITE), FROM THE FREE EDGES OF WHICH THE SPORES ARE PRODUCED.

what is known as the "mycelium." Converging, these threads rise up and pierce the ground in the form of an egg-shaped cap borne on a cylindrical stalk. Presently the shell of the egg-shaped body, a very delicate membrane, breaks, and the enclosed portion opens out, umbrella-fashion, to form the disc we know so well in the mushroom. The under-surface of this disc bears a great number of closely-packed lamellæ, radiating from the centre. These form the "gills" which, when fully mature, produce the minute bodies known as "spores," from which new mushrooms, or "toadstools," as the case may be, are developed.

It is to be noted that this method of reproduction differs fundamentally from that of the higher plants, which produce male and female reproductive bodies which, merging, give rise to the seed out of which new plants grow. The reproductive bodies of the fungi, the "spores," are borne in special chambers, known as "sterigmata," projecting from the free edges of the gills, but far too small to be seen save by the microscope. They

give the characteristic colour to the gills which so many people are prone to adopt as standards of edibility. This is a very unreliable test, and has led to many fatal cases of poisoning. Indeed, all the so-called, but rule-of-

thumb, tests are unreliable. The "death-cap" (*Amanita phalloides*) affords a striking illustration. It peels, it does not turn silver black, and so on, and hence is an "edible fungus." But the final test is one which can never be repeated, for *Amanita* is the most poisonous, most deadly fungus known. Ninety per cent of deaths from fungus-poisoning have been caused by this species. Yet it does not bear any very close likeness to the mushroom, for the cap is greenish, or yellowish-olive, while the gills are permanently white.

The fly-agaric (*Amanita muscaria*; Fig. 1) is another very poisonous species, and derives its name from the fact that a decoction was formerly distilled from its tissues for use in the preparation of "fly-papers." Happily, it is easily recognised. It is, indeed, a very beautiful fungus, which has enlivened my paddock for some time past, though none now remain. The surface of the cap is of a vivid scarlet, relieved by small and widely separated patches of white scattered over the surface. When it newly emerges from the ground it is globular in shape, but presently the cap expands, bursting the delicate shell, to form a disc. A curious frill, or collar, encircles the stem, which is white. It may generally be looked for where birches grow.

The range in form and coloration which these fungi take is surprising, for they by no means always present the form of the familiar "toadstools." Some, like the "shaggy-cap," which is edible if eaten when quite young, look rather like a white "busby"; in others, the cap turns upwards instead of downwards, as in the funnel-agaric (Fig. 3). Some, like the familiar puff-ball, are globular, with a hole at the top through which the spores, like an excessively fine powder, escape. These, too, are edible in the young state. There is one species (*Lycoperdon giganteum*) which attains to an enormous size. A case is on record of one, exhibited years ago at an Edinburgh fungus-show, which had a circumference of 4 ft. 6 in. and weighed 20 lb. Other species, however, like that shown in Fig. 4, are quite small. The morel, which is used for flavouring soups, looks like a sponge mounted on a stalk. No less than six species are British.

There are many species which, like the morel and the puff-ball, have no "gills." The much-prized edible boleto, which looks like a bun, with the under-surface pitted with small holes, and the beautiful "Horn of Plenty," are others of this kind. The "Horn of Plenty" looks like a cornucopia made of lead. Widely different, again, are the great shelf-like projections often seen on trees, and the curiously coral-like clavaria, of which there are no less than forty-five British species. In the French markets, these, with many other species, are commonly sold for food. We neglect not only these, but practically all our edible fungi, save the common mushroom. This is a pity, for some, at any rate, would provide pleasing dishes.



4. ANOTHER LITTLE-KNOWN FOOD FUNGUS: THE EDIBLE BOLETUS (*BOLETUS EDULIS*), WHICH ON THE CONTINENT IS EATEN BOTH FRESH AND DRIED, AND IS EAGERLY SOUGHT FOR ROUND LONDON BY MEMBERS OF THE ITALIAN COLONY.

3. THE PARASOL-MUSHROOM (*LEPIOTA PROCERA*; RIGHT), WHICH PROVIDES A Dainty morsel; AND THE FUNNEL-AGARIC (*CLYTOCYBE MAXIMA*): TWO EDIBLE SPECIES OF FUNGI, THE FORMER TO BE FOUND IN GLADES, WOODS, AND ORCHARDS; THE LATTER ON HEATHS AND PASTURES.

Nature and Art—by Brush and Camera.

SPECIAL SECTION.



"DORETTE."

BY GERALD L. BROCKHURST, A.R.A.

Exhibited in the Royal Academy, 1933. Reproduced by Permission of the Corporation of Preston, the Owners of the Copyright.

FINE COGNAC—



AGED in wood. The perfect Brandy. The finest Liqueur. Even the glasses reflect the shadow of the cask in which 'Cordon Bleu' is matured for more than 35 years.

MARTELL'S CORDON BLEU

THE LIGHT OF THE LENS ON IMMEMORIAL EGYPT: A SAKKARA STATUE.



**"HEREDITARY PRINCE AND COUNT" AND A "CHIEF LECTOR-PRIEST" IN THE TIME OF THE SIXTH DYNASTY: MERERUKA—
A STATUE IN HIS GREAT TOMB AT SAKKARA—HERE SEEN VISITED BY GERMAN NAVAL CADETS.**

This very striking photograph, which gives a ghost-like impression of an ancient Egyptian dignitary, as it were, issuing from the door of his abode, was taken in the great necropolis of Sakkara, near Memphis, some fifteen miles south of Cairo and three miles from the left bank of the Nile. The statue represents Mereruka, described as a "hereditary prince and count" and also a "chief lector-priest." It stands in a recess of the north wall in the sacrificial chamber of his elaborate tomb, which dates from the beginning of the sixth Dynasty, and contains thirty-one rooms and passages. Here also were buried his wife,

named Hert-watet-khet, and their son, Meri-Teti. The walls of the chambers are covered with reliefs depicting manifold incidents in the life of Mereruka and his household. In front of the statue is a sacrificial tablet, and in the middle of the chamber is a stone ring which was used for tethering the oxen which were to be offered in sacrifice. The two figures seen in the left foreground of the photograph are German naval cadets from the cruiser "Köln," which passed through the Suez Canal during a world cruise from Germany to Japan, *via* Australia, and back by way of the East Indies.

THE GRIM BEAUTY OF KAUAI—IMMORTALISED AS KOOLAU'S KINGDOM.



THE VALLEY ON KAUAI, IN THE HAWAIIAN GROUP, MADE FAMOUS BY JACK LONDON'S "KOOLAU THE LEPER";
WITH A SQUADRON OF AMERICAN NAVAL SEAPLANES PASSING THE RUGGED COAST.

A grim rampart of sheer cliffs, four thousand feet high, is presented by the Napali coast of the island of Kauai, the fourth in size of the Hawaiian group. For many miles these towering precipices prevent access from the sea; but at intervals there are little valleys, such as this, whose steep slopes are covered with a tangle of

undergrowth and tropical trees, the haunt of innumerable wild goats and pigs. The valley shown here is that immortalised in Jack London's "Koolau the Leper." "... and this was Koolau's kingdom—a flower-throttled gorge, with beetling cliffs and crags, from which floated the blattings of wild goats."

THE PEACEFUL BEAUTY OF BRITAIN'S "VALHALLA": THE ABBEY FLOODLIT.



WESTMINSTER ABBEY; AND THE ADJOINING "FIELD OF REMEMBRANCE" PLANTED WITH HOSTS OF POPPIES AND CROSSES: OUR GREAT NATIONAL SHRINE AGLOW AFTER EVENFALL UNDER THE BEAMS OF FLOODLIGHTS.

Floodlighting has disclosed a new world of beauty to the camera artist, and reveals historic architecture in a fresh aspect. Our readers will remember many previous examples, but none appealing so universally to British memories. Westminster Abbey has been our national "Valhalla" through the ages. That phase of its meaning

is accentuated by the poppies and crosses in the Field of Remembrance, over which the grey walls keep watch and ward. The floodlighting battery was placed on the tower of the Middlesex Guildhall across Broad Sanctuary. We are indebted for the photograph to the Electric Lamp Manufacturers' Association of Great Britain, Ltd.

A FATA MORGANA PHOTOGRAPHED IN HUNGARY: AN ILLUSIVE APPEARANCE PERMANENTLY RECORDED BY THE CAMERA.

PHOTOGRAPH COPYRIGHT BY Z. KLUGER.



THE FATA MORGANA: A REMARKABLE PHOTOGRAPH OF A MIRAGE ON THE PUSZTA HERDS AT A DRAW-WELL SEEMING TO BE MIRRORED IN THE SKY AS A CAVALCADE:
AN OUTSTANDING EXAMPLE OF A MUCH-QUESTIONED PHENOMENON.

The phenomenon of the Fata Morgana has often been the object of scepticism. As is usual when wonders are in question, the most earnest advocates of the marvellous have given the sceptics their best arguments! In 1643 Father Angelucci claimed that he had seen an apparently interminable line of columns rise from the waters of Messina, shortly afterwards decrease in

height, and then change into arcades suggesting an immense aqueduct. Next, the aqueduct was speedily crowned by a cornice, which, in its turn, gave rise to a multitude of castles. These, after transforming themselves into towers and colonnades, and so forth, ended as an avenue of pines or cypresses! As a French writer observes of this remarkable narrative: "We

are inclined to think that the southern sun had affected the brain of the good Father, even more than the atmosphere of the strait!" It is a pity that the state of scientific progress in the seventeenth century precluded Father Angelucci from focussing a camera upon his unique phantasmagoria. Could he have done so, he would have recorded unshakable evidence of

the truth of his visions; evidence of the kind provided by the magnificent photographs taken in Hungary, which we are able to reproduce here and on the following pages. The Fata Morgana in fact, occurs almost daily in Hungary; and, for the rest, is susceptible of a scientific explanation which puts it into the same class of phenomena as the mirage.

APPARITIONS PHOTOGRAPHED: FATA MORGANA—MIRAGES

PHOTOGRAPHS BY



A FATA MORGANA PHOTOGRAPHED IN HUNGARY: A LANDSCAPE THAT IS AT LEAST A DAY'S JOURNEY AWAY APPEARING IN SOME DETAIL ABOVE THE HORIZON, BEFORE A SWINEHERD ON THE HUNGARIAN PLAIN.



A SCENE MOST CHARACTERISTIC OF THE HUNGARIAN PLAIN REPRODUCED IN THE SKY BY FATA MORGANA EFFECT: HERDS GATHERED ROUND A DRAW-WELL.

Europe is no poorer than other continents where the wonders of nature are concerned. Last week we had occasion to illustrate a most peculiar phenomenon that occurs here in England—the eagle or tidal bore, on the Trent, in Lincolnshire. The most astonishing mirages are to be seen no further from home than Hungary; though these have received the Italian



A FATA MORGANA FOUR-IN-HAND CARRIAGE: AN IMAGE THAT HAS PASSED THROUGH SEVERAL LAYERS OF THE ATMOSPHERE, OF DIFFERING DENSITIES, AND APPEARS SHIMMERING.



A VISION VOUCHSAFED ALMOST DAILY TO THE PEOPLE OF NAGY-HORTODÁV IN SUMMER-TIME: FATA MORGANA—THE TREES AND ROOFS OF A VILLAGE MANY MILES BEYOND THE HORIZON.

name usually given to the apparitions in the sky over the Straits of Messina—Fata Morgana. On these straits, however, the Fata Morgana only occurs, to speak properly, when objects on the horizon appear magnified or elongated. As our illustrations show, the Fata Morgana of the Hungarian Pusztá approaches much more nearly to the true mirage—so that objects and

THAT INCLUDE A TRAIN, A FOUR-IN-HAND, AND A VILLAGE.

Z. KLUGER.



FATA MORGANA TRANSLATES A MODERN COMMONPLACE INTO SHIMMERING SKY-MAGIC: A MOVING RAILWAY-TRAIN MIRAGED IN THE SKY ABOVE THE HUNGARIAN PLAIN.



A PHENOMENON THAT HAS OFTEN BEEN THE OBJECT OF SKEPTICISM RECORDED BY THE CAMERA IN HUNGARY: A ROW OF TREES SEEN ABOVE THE HORIZON; AND, OWING TO THE ILLUSIVE FATA MORGANA, APPEARING TO BE OF GIGANTIC SIZE.

scenes, often at a considerable distance beyond the horizon, are beheld, enlarged, in mid-air. On the Pusztá, the Fata Morgana (in Hungarian, *Deli ház*) can be observed practically the whole summer through, when the earth is warm; and also in the autumn, when the sun suddenly breaks through a dull sky. The Pusztá, we may add, is the great Hungarian lowland area,

something between the description of a sand desert and a tundra belt. It is, of course, famous as a horse-raising country; and large herds of cattle are to be seen on it. The monotonous landscape is diversified with the characteristic Hungarian draw-wells; and these, with everyday scenes, are seen transported into the sky in our illustrations.



THE SUBLIMEST SCENERY IN THE WORLD—AT AN ALTITUDE OF THREE MILES:
AN ASCENDING CUMULUS HEAD RISING ABOVE A MOVING FLOOR OF CLOUDS.

Photograph by Captain Alfred G. Buckham, F.R.P.S.



"Why do you always insist on that particular brand of Whisky?"
"Because I believe in getting the best, and the best is

DEWAR'S

99

THE FAMOUS "White Label" IS A MOST ZEST-GIVING BEVERAGE AT MEALS



Here's Health

WHEREVER you spend Christmas, at home, in your Club, abroad or on the high seas, you can always enjoy Whitbread's Pale Ale.

It is sold the World over and keeps its brilliance and fine flavour everywhere, in any climate and under any conditions.

WHITBREAD'S PALE ALE

THE TOPMOST HEIGHT.

BEING AN APPRECIATION OF

"FIRST OVER EVEREST: THE HOUSTON-MOUNT EVEREST EXPEDITION, 1933."*

(PUBLISHED BY JOHN LANE.)

"FROM the Euxine to the Yellow Sea runs the chain of the Himalayas, and here in its centre, Mount Everest towers above all Nepal, and above all Asia. For the mountain forms a boundary pillar, and through its apex, on which the eye of no man, possibly the eye of no sentient being, had ever looked down, runs the frontier between two worlds. To the north lies the stark, glacial, wind-blashed plateau of Turan, stretching for many months of caravan marching up to High Tartary, Siberia and the Arctic. To the south, on the contrary, there holds sway a whole genial Olympus of cheery gods and goddesses, fairies and sprites, most benign, and full of kindly sympathy for the foibles of Aryan man, convivial and even amorous. . . . So Mount Everest, unknown even by name to our ancestors, is not only the culminating pinnacle of the world, but, as befits its tall majesty, marks the frontier between the two most numerous races, the two great cultures, the two great philosophies, and the two great ways of life of this planet. Thus it was indeed to the new post of two worlds that the little band of airmen planned to convey themselves in machines, which were an epitome of the British aeroplane-maker's craft and of his scientific skill."

Although the survey of Hindustan has been vigorously pursued since the late eighteenth century, it was not until 1852 that Mount Everest, until then known unromantically as Peak XV., was definitely proclaimed the loftiest peak in the world. Since then it has remained for all humanity "the symbol of remote inaccessibility." Many a tourist at Darjeeling has caught a glimpse of it from Tiger Hill, and, confronted at close quarters with the sublimity of Kangchenjunga, has been able with little difficulty to picture the scarcely greater sublimity of Everest. Not only its supremacy among mountains, but the surrounding mystery of a country jealously guarded from the curious, have been a constant lure to adventure, to the history of which an interesting chapter of this volume is devoted. Not the least thrilling exploits date back as far as the 1870's, when the British agent Hari Ram performed extraordinary feats in the Secret Lands. Of more recent and more scientifically organised expeditions the public is well informed, and the pictorial record of them—now brought to a remarkable degree of perfection by modern photography—has constantly been before readers of this journal.

Since 1925, when Sir Alan Cobham flew over parts of the Himalayas adjacent to Everest, air reconnaissance of this mighty peak has been one of the most insistent ambitions of aviation. "The basic conception behind the Mount Everest venture was to show how flight may be one of the handmaidens of human progress. It is hardly realised that without survey and maps there can be no real modern civilisation in a country."

More particularly, "the scientific object consisted in a demonstration of mapping, by air survey methods, of the inaccessible cliffs, glaciers and valleys of the southern side of Mount Everest. The aim was not so much to produce an extensive map of any immediate practical utility, as to demonstrate to the world, especially to the non-technical portion of it, the relative quickness and facility with which such a map might be made of a region forbidden to ground methods not only by policy, but also by the physical obstacles of the country."

The immense difficulties to be overcome were mechanical, physiological, political, and financial. An altitude of

33,000 feet was to be reached and maintained for at least two hours. The supercharged Pegasus engine, fitted to the Westland-Houston aeroplane, solved the initial mechanical problem. Oxygen, temperature, and blood-pressure were the three principal physiological questions. The oxygen supply was most ingeniously devised, and proved a complete success; and an elaborate form of clothing, which turned pilot and observer into human switchboards, supplied heat by electrical wiring—again with great success. Nepal being a closed country, delicate negotiations were necessary on the political side, and when general permission for the flight had been given by the enlightened and sympathetic Maharajah of Nepal, Colonel Etherton had to make a special journey to Khatmandu in order to obtain sanction for a second flight, if it should prove necessary. This was a wise precaution, as the event showed; for the photographic results of the first flight were disappointing, and a second attempt was essential to achieve the object of the experiment. The very serious financial problem was solved by the enthusiasm and generosity of Lady Houston.

Colonel Etherton's embassy to Nepal, and other interesting incidentals of the expedition. But the reader will be eager for the story of the flight itself, and this is supplied with a spirited pen by Mr. Blacker, who, very appropriately, is a descendant of Lieut.-Colonel Valentine Blacker (1778-1826), the first Surveyor-General of India. Stirring indeed must have been the observer's emotions at the first intimate view of Everest. "Fumbling with the catches in my thick gloves, I threw up the cockpit roof, put my head out into the icy slip-stream, and there, over the pulsating rocker arms of the Pegasus, showing level with us, was the naked majesty of Everest itself. Just a tiny triangle of whiteness, so white as to appear incandescent, and on its right, a hand's breadth, another tiny peak which was Makalu." The peaks soon ceased to be "tiny," and in their awesome proximity excitement awaited the aviators in more than ample measure. "I had to pause, and, suddenly, with the door half-open, I became aware, almost perceptibly, of a sensation of dropping through space. The floor of the machine was falling away below us. I grasped a fuselage strut and peered through my goggles at the altimeter needle. It crept, almost swung, visibly as I looked at it in astonishment, down through a couple of thousand feet. Now I had the hatchway open and the aeroplane swooped downwards over a mighty peak of jagged triangular buttresses, which was the South Peak. Below us

loomed an almost incomprehensible medley of ridges, ranges and spurs of black rocks, with here and there the



THE EVEREST SURVEY—MAPPING THE WORLD'S HIGHEST PEAK BY AERIAL PHOTOGRAPHY: A NUMBER OF THE VERTICAL PHOTOGRAPHS TAKEN ON APRIL 19 SHOWN IN THE FORM OF A ROUGH MOSAIC.

In this illustration, the points marked 1 and 2 ("24,240 ft." and "South Peak (Lhotse II.)" respectively) were fixed from the north side by Major Wheeler in 1921, and serve here as control for mapping purposes. The "plume" of Everest is visible in the bottom left-hand corner, and obscures the ridge leading from 2 to the summit of Everest. The spot marked 3 is the position of what is considered to be a hot lake. Our readers will recall the photographs of the Houston-Mount Everest Expedition published in our issue of April 29 and subsequently.

"The Times" Photographs, Reproduced by Courtesy of John Lane, the Bodley Head, Publishers of "First Over Everest."

These were but a few of the major concerns—and there were innumerable others of detail—which required minute attention. Every aspect of the organisation is well described in these pages, and will be of lively interest not only to technicians, but to the non-technical public, which, without some such account as this, can form little conception of the amount of experiment and forethought involved in a scientific expedition. It speaks highly for the planning and organisation that the large number of severe tests both in England and India were carried through without mishap. These tests, it need hardly be said, were necessary not only in order to anticipate all contingencies, but to train the crews for their daunting task. Some notion of the kind of detailed planning which was necessary may be gained from the fact that each observer had a written list of forty-six duties which required his constant attention during the flight—each one of them essential and liable to be fatally deranged by failure of oxygen-supply or of heating.

The authors dally pleasantly by the way in describing the flight to and from India, life at the base at Purnea,

characteristic yellow-red of Everest showing through. We had suddenly lost two thousand feet in this great down-draught of the winds, and it seemed as though we should never clear the crags of the South Peak on the way to Everest now towering in front of us. However, the alarm was short-lived, for our splendid engine took us up through the great overfall."

Lord Clydesdale's account is in the studiously restrained manner of the official report, but he permits himself to be "intrigued" by the so-called "plume" of the mountain; it turned out to be a sort of nebula, six miles long, of flying ice particles, of mysterious origin, which bombarded the aeroplane disconcertingly. While Lord Clydesdale cautiously admits that there may have been elements of adventure in this little jaunt, he austere dismisses adventure from scientific consideration: "It was not our business to have adventures, for adventures are eschewed by well-organised expeditions." He will have difficulty in persuading the more impressionable public that even the admirable organisation of this expedition could exclude adventure of a singularly high order.

* "First Over Everest: The Houston-Mount Everest Expedition, 1933." By Air-Commodore P. F. M. Fellowes, D.S.O., L. V. Stewart Blacker, O.B.E., P.S.C., Colonel P. T. Etherton, and Squadron-Leader the Marquess of Douglas and Clydesdale, M.P. With a Foreword by John Buchan, C.H., M.P., and an Account of the Filming of the Flight by Geoffrey Barkas. With Fifty-Seven Illustrations from Photographs, Diagrams, and Maps. (John Lane, the Bodley Head; 22s. 6d. net.)

THE FATE OF JERICOHO REVEALED BY THE SPADE.

"THE BRONZE AGE CITY OF JERICOHO PERISHED BY EARTHQUAKE AND FIRE ABOUT 1400 B.C.":
DEFINITE CONCLUSIONS, AFTER FOUR YEARS OF EXCAVATION, AND NEW DISCOVERIES
ON A FAMOUS BIBLICAL SITE.

By Professor JOHN GARSTANG, D.Sc., Hon. LL.D., F.S.A., Director of Excavations at Jericho; Professor of Archaeology in the University of Liverpool; formerly Director, Palestine Department of Antiquities. (See Illustrations opposite and on pages 996 and 997, numbered according to the author's references.)

A FOURTH season of excavation at Jericho has brought us to a stage at which, with the main problems solved, we may usefully survey the results and state some definite conclusions. In the Bronze Age city four chief periods of building activity have been observed, and these prove to be collateral in the main with the four phases which archaeologists have discerned in the classification of Canaanitish remains.

The origins of this city go back to the Early Bronze Age, about 2500 B.C.; but the Babylonian-looking walls of that early epoch are not the oldest traces of occupation. Already, it would seem, for centuries at least, stone-using people with little knowledge of pottery had made their homes and habitations on the little hill above the copious spring (now called by the visitors "Elisha's fountain"), and so laid the foundations of historic Jericho. The earliest attempt to protect the settlement took the form of a wall about 4 feet thick, built of large slab bricks bonded together with bituminous earth; and the area enclosed was only about 4 or 5 acres.

Then in the age of the Patriarchs, around 2000 B.C., (archæologically known as Middle Bronze Age I.), a more deliberate attempt to fortify the site is seen in the stout wall of large grey unburnt bricks which ran around the brink of the mound and was itself about 11 feet in thickness. On the eastern side, giving direct access to the spring, was a narrow gateway protected on one flank at least by a massive tower fully sixty feet in length, and still preserved, notwithstanding its great age and all subsequent events, to a height of 17 feet. House-rooms lying at the foot of this tower have been examined; from one of these came the bull's head carved in ivory seen in our illustration (Fig. 8, opposite page), and associated with pottery vessels characteristic of the period, c. 1900 B.C.

Here and there throughout the city area other objects of this time have been unearthed in the deeper layers; and the discovery of the burial-place of the period has proved of great importance for these investigations. This had probably been at one time a large cavern in a ledge of rock, but the fall of its roof had disguised its position and preserved most of its contents in a surprising state of perfection. No fewer than 700 vases, in addition to beads, amulets, flutes of bone, and various small objects, were taken from this tomb, which had evidently served a whole family or clan for more than a century. Food stuffs in jars and dishes and a lighted lamp accompanied the dead, and the pottery series fills a great gap in our knowledge of Canaanite ceramics. Most instructive are the anthropomorphic traces, the female breasts and arms fashioned in relief after the Babylonian model. It seems clear that at this age cultural relations between the Euphrates and the Jordan were well established, a fact consistent with the wide range of Amorite influence at the time, seen in the first Semitic dynasty of Babylon, and reflected in the traditional movements of the Patriarchs.

Following this striking period of ancient culture came the Hyksos period, with its great prosperity and new influences, distinguished in the archaeological sequence as the second part of the Middle Bronze Age. This phase seems to have begun generally about 1800 B.C., and to have lasted down to the reconquest of Syria by the Pharaohs soon after 1600 B.C. During this time the city of Jericho attained the zenith of its prosperity and its maximum extension. Its area was now about 12 acres, double that of earlier and later times. New ramparts were constructed around the foot of the mound, which was thus entirely enclosed: they comprised a massive glacis of stone with an upper parapet and an outer fosse.

In general the art of the Hyksos period in Jericho does not differ much from that of other cities of Canaan; but it is illustrated by an amazing number and variety of specimens, some of which are of exceptional interest

and merit. In the necropolis, burial was still carried out in grottoes, several of which were found and explored in 1932. Pottery was now wheel-made and highly finished. In the better-class wares, forms are distinguished by their elegance and refinement; decoration is more varied, whether by painted freehand lines and patterns or by incision. Some bronze weapons also were found, including a group of daggers, knives, and a battle-axe, the last complete with its attachments (Fig. 10). In one grotto, which may be suspected of being the burial-place of the local chieftain, was found a unique rhyton, or human-headed vase, on which the features, though presumably exaggerated, may portray a Hyksos leader (Fig. 9).

In the city the most informative series of buildings excavated date also from this epoch. These were located in 1932, and have been stratigraphically excavated this year (1933). They came to light in the slope of the

and both palace and store-rooms were burnt out. They were subsequently restored, however, upon much the same plan, though the new city walls were built on the shorter and older line along the brink of the mound.

During the sixteenth century B.C. the chieftains of Jericho were apparently tributary to the Pharaohs, and their vast stores were sealed by the Egyptian treasury officials. Culturally this period was transitional: the old ceramic styles continued, though tending towards elaboration or degradation, while new forms and wares made their appearance. Choice specimens are a libation jug in pink pottery, with a snake modelled down the handle (Fig. 6), a drinking-vessel shaped like the head of a deer, the cup between the horns (Fig. 5); and another vessel, of Cypriote character, fashioned like a bird (Fig. 7). These objects were found in fragments among the burnt layers of destruction, with the remains of several hundreds of other specimens, of which a complete stratified record was kept room by room. About 1500 B.C., or just before, the place suffered severely from an earthquake, and many rooms had to be reconstructed. These were re-stocked, partly with old and partly with new vessels, and thus supply us with the latest datable materials.

The culture phase known as the Late Bronze Age thus opened rather later, perhaps, at Jericho than elsewhere; and the change was marked, as usual, by a sudden influx of foreign objects due to the widening relations of the Egyptian Empire, as witness in particular the wares from Cyprus and two or three objects (from a tomb), which reflect the ceramic art of Crete and the Aegean. Though the tombs of this age were of poorer quality, shallow graves replacing the carved-out grottoes, they were none the less abundantly furnished with offerings, illustrating very completely the fashions and relations of the period. One, in which were found scarabs of the Pharaoh Thutmose III. and Queen Hatshepsut (c. 1500 B.C.), contained more than 500 vases, closely stacked and mingled with human bones; and so full was it that the uppermost vases lay within a few inches of the surface. For convenience of reference and registration these objects were taken out by layers, of which there were seven; the Egyptian scarabs were found at the fourth and fifth layers (Fig. 11). Below this stratum the objects were all typical of Canaanitish art: above, Cypro-Egyptian motives were plentiful. The inference seems clear, that the local arts and burial practices went on uninterrupted; this time the "King"

of Jericho seems to have opened the gates of the city and accepted without a struggle the suzerainty of the Pharaoh.

Excavation in these tombs was all done by brush and trowel, and in this way a faithful record has been secured of the positions of some 1800 objects, a rich material which widens our knowledge of Canaanite pottery and burial customs, but has demanded time for study. Scarabs of Hyksos and Egyptian styles number about 160; they range over the seventeenth, sixteenth, and fifteenth centuries B.C., down to the reign of Amenhetep III. (c. 1410-1375 B.C.), when (like the deposits as a whole) the series comes to an abrupt end.

The tomb-deposits reflect the fortunes of the city in the fifteenth century B.C. The great fortifications of Hyksos days lay in ruins: the defensive walls, as already stated, had been reconstructed along the old lines around the upper brink of the slope. They enclosed an area of about 6 acres only, so that the population must have been reduced to about 1500 souls. This was the city that lay between the Israelites under Joshua and the Promised Land. Its walls have been described already in *The Illustrated London News* (issue of Jan. 17, 1931). They presented a double barrier. Last year, by re-cutting one of the deeper sections, we were able to examine the ground below

their foundations, and so to determine more precisely the nature of their fall. The outer or screen wall is found to have been protected at its foot by a revetment of stone. Like the upper courses of brick-work on both walls, this stone-work is now seen to have tilted bodily at a steep angle down the slope; but it had not been undermined (Fig. 1). The thin striations of dark earth, such as are found in all city debris, are plainly to be traced under the tilted masonry. They are deflected and pushed downwards by the falling of the huge mass from above, but they are still continuous and intact. Had any digging taken place below the outer edge or foundations of the wall, clearly these striations

[Continued on page 1008.]



FIG. 1. THE FALLEN WALLS OF JERICOHO AS THEY APPEAR TO-DAY: PART OF THE LATE BRONZE AGE FORTIFICATIONS, WHICH CONTAIN INDICATIONS THAT THEIR COLLAPSE WAS NOT CAUSED BY UNDERMINING, BUT PROBABLY BY EARTHQUAKE.

This photograph shows how the stone revetment was pushed forward down the slope beyond its foundation. The striations in the earth below the stone-work are found to be intact, so that the subsidence was not due to undermining, as once suspected, but is now attributed by Professor Garstang to the effect of earthquake.

mound overlooking the spring, and proved to comprise part of the palace or chieftain's residence, together with a large series of store-rooms, fifty or more, associated therewith. The palace itself was found to have been



FIG. 2. HOW THE DATE OF THE DESTRUCTION OF JERICOHO IS FIXED: THE EVIDENCE OF POTTERY—VESSELS DISCOVERED IN THE BURNT CITY OF THE BRONZE AGE (LOWER ROW) CORRESPONDING, PIECE BY PIECE, WITH VASES FROM DATED TOMBS OF THE FIFTEENTH CENTURY B.C.

almost completely denuded by subsequent building operations, but the store-rooms (Figs. 12 and 13) were archæologically intact, in the sense that, though destroyed more than once by fire and earthquakes, their damaged contents remained *in situ* below the layers of ash and debris. These consisted for the most part of store-bins for grain of various kinds and jars of beer; and it would seem clear that during the Hyksos occupation of Egypt the place was a veritable emporium. Some of the Hyksos leaders seem actually to have resided there, for their scarabs are found both in the city and the necropolis. At the end of the Hyksos period, about 1600 B.C., the city was destroyed (doubtless by the avenging Pharaohs);

JERICHO POTTERY AND WEAPONS BEFORE JOSHUA'S DAY: LINKS WITH CYPRUS AND BABYLON: A HYKSOS PORTRAIT?



FIG. 3. THE OLDEST TOMB POTTERY FROM JERICHO, REMARKABLE FOR VARIETY OF FORM AND FINISH, THOUGH HAND-MADE: VESSELS DATING FROM THE MIDDLE BRONZE AGE I. PERIOD (c. 2000—1900 B.C.).



FIG. 4. THE ANTIQUITY OF THE STRAINER AS A DOMESTIC UTENSIL: AN EXAMPLE (CENTRE) FROM JERICHO, WITH OTHER SPECIMENS OF POTTERY DATING FROM THE LATE HYKSOS PERIOD (1700 B.C.).



FIG. 5. A REMARKABLE DRINKING-CUP MADE IN THE SHAPE OF A HORNED ANIMAL HEAD: A VESSEL OF 1600 B.C., FOUND IN A PALACE STORE-ROOM—PIECED TOGETHER FROM MANY FRAGMENTS.

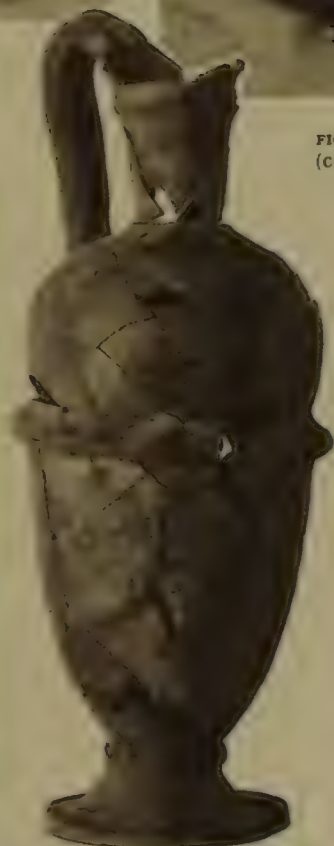


FIG. 6. A LIBATION JUG IN PINK POTTERY, WITH A SNAKE MODELLED ON THE HANDLE: A VESSEL PIECED TOGETHER FROM 73 FRAGMENTS. (SEVENTEENTH CENTURY B.C.)



FIG. 7. A LINK BETWEEN JERICHO AND CYPRUS: A POTTERY VESSEL "OF A CYPRIOTE CHARACTER" IN THE FORM OF A BIRD WITH HALF-SPREAD WINGS. (15TH CENTURY B.C.)



FIG. 9. THE UNIQUE JERICHO RHYTON: A HUMAN-HEADED VASE (UNPARALLELED ANYWHERE) WITH BEARD INDICATED BY PIN-PRICKS, POSSIBLY PORTRAYING A HYKSOS LEADER (1700 B.C.)



FIG. 10. BRONZE WEAPONS OF 1700 B.C. FOUND AT JERICHO: A GROUP OF DAGGERS WITH THE BUTTS OF THEIR HANDLES, A KNIFE, AND A PERFECT BATTLE-AXE WITH ITS ATTACHMENTS.

FIG. 8. A BULL'S HEAD IN DARKENED IVORY (OF ABOUT 1900 B.C.), WITH DISTINCT BABYLONIAN FEELING, BOTH IN ARTISTIC TREATMENT AND IN THE ACTUAL SPECIES OF THE ANIMAL. (HEIGHT, 4.75 CM.)

In his article on the opposite page, to which the above photographs relate, Professor Garstang describes and explains the results of his great work of excavation at Jericho, since he dealt with the subject in our issue of January 17, 1931. Our illustrations, here and on pages 994, 996 and 997, are numbered to correspond with references in his article to the various objects shown in the photographs. His latest researches have enabled him to reach certain definite conclusions as to the city's early history, which falls into four distinct epochs,

ending abruptly about 1400 B.C. Here we illustrate specimens of the earlier pottery and bronze weapons found. Regarding those in Fig. 4, the complete note on the photograph reads: "Four chosen examples of the potter's art of the Late Hyksos period from Tomb 9, B.C. 1700. The jug on the left is finished with a red slip decorated with purple lines. The central object below is a strainer, and the jug above it has a trefoil mouth, while the handle end is decorated with a curl. The type on the right has three rings as base."

PHOTOGRAPHS SUPPLIED BY PROFESSOR JOHN GARSTANG, F.S.A. (SEE HIS ARTICLE ON THE OPPOSITE PAGE AND FURTHER ILLUSTRATIONS ON PAGES 996 AND 997.)

THE CITY WHERE RAHAB LET DOWN THE SPIES BY A CORD FROM A WINDOW OF HER HOUSE "UPON THE TOWN WALL."



FIG. 11. A JERICHO GRAVE THAT HELD OVER 500 VASES, REMAINS OF OVER 100 BURIALS, AND EGYPTIAN SCARABS DATING IT TO ABOUT 1500 B.C.: EXCAVATION OF THE FIFTH LAYER, IN WHICH SCARABS WERE FOUND.

It is extremely interesting to compare the Biblical narrative of the Fall of Jericho, given in the Book of Joshua, with the conclusions reached by Professor Garstang (set forth in his article on page 994) after four years of intensive archaeological research on this fascinating site. The results of excavation, which involved, during the four years, the inspection of over 100,000 specimens or fragments of pottery, point to four distinct epochs in Jericho's history, and it is with the last of these, in the fifteenth century B.C., that the Scriptural story is concerned. The previous Hyksos fortifications had been destroyed, "doubtless by the avenging Pharaohs," about 1600 B.C. During a subsequent period of allegiance to Egypt, Jericho was rebuilt on a smaller scale, the new

[Continued opposite.

FIG. 12. (BELOW) SHOWING THE BRICK-WALL (ILLUSTRATED IN FIG. 7, ON PAGE 995) REPLACED IN SITE (TOP LEFT) WHERE IT WAS FOUND, AFTER HAVING BEEN REPAIRED. PART OF THE EXCAVATIONS IN ONE OF THE UPPER STORE-ROOMS, OF WHICH A GENERAL VIEW IS GIVEN IN FIG. 13 ABOVE.



FIG. 13. AN IMPORTANT STORE-ROOM (UPPER SERIES), IN WHICH WAS FOUND A LARGE NUMBER OF OBJECTS BELONGING TO THE LAST PERIOD OF OCCUPATION OF THE CITY, INCLUDING THE BRICK-WALL SEEN BELOW (FIG. 12) AND ON PAGE 995



EXCAVATED IN THE PALACE AREA AT JERICHO. LARGE NUMBER OF OBJECTS BELONGING TO CITY, INCLUDING THE BRICK-WALL SEEN FIG. 7), AND SOME PAINTED FABRICS.

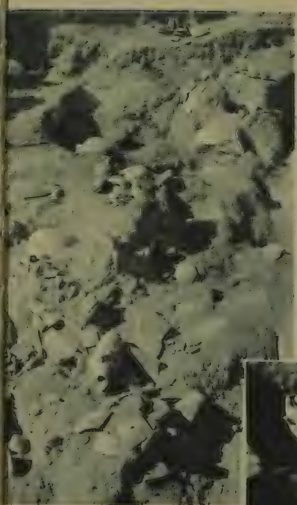


FIG. 14. (BELOW) A "MAT" TABLE (CENTRE FORE-GROUND)—ALICE THOMAS' WIFE, USED EMPLOYED BY HER OTHER THINGS—IN AN UPPER STORE-ROOM (RECONSTRUCTED ABOUT 1400 B.C.) AFTER AN EARTHQUAKE, AND FINALLY DESTROYED BY FIRE ABOUT 1400 B.C.—NOTICE THE WHITE ASH COVERING ALL THE OBJECTS.



FIG. 15. RELICS OF WOODWORK FROM A JERICHO BUILDING OF THE PRE-HYKSO PERIOD: PART OF THE ROOFING TIMBERS, FOUND BELOW THE FLOOR-LEVEL OF STORE-ROOM NO. 40.

ramparts following the brink of the mound, and the outer circle of the old Hyksos walls being left to fall into ruin. The new walls enclosed an area of about 5 acres only. "This was the city," writes Professor Garstang, "that lay between the Israelites under Joshua and the Promised Land." His conclusions on "the final disaster to the city walls" are based on various evidence, such as a comparison of the pottery with similar types of known date found elsewhere, an examination of the ruined walls, and historical testimony obtained from the Egyptian scarabs found among the ruins of Jericho. Summing up, he says: "It is thus established that the Bronze Age city of Jericho perished by earthquake and fire about 1400 B.C."



FIG. 16. UTENSILS OF THE KIND USED AT JERICHO IN THE TIME OF JOSHUA: POTTERY FROM TOMB 4 (1400 B.C.), SHOWING LOCAL CANAANITE TYPES, AND THE INFILTRATION OF FOREIGN INFLUENCE IN THE WAKE OF EGYPTIAN TRADE.



FIG. 17. JERICHO IN THE FIFTEENTH CENTURY B.C.: THE PROBABLE ASPECT OF THE CITY ATTACHED BY MISS. M. RATCLIFFE BASED UPON SCIENTIFIC DATA OBTAINED AS A RESULT OF THE EARLIER WALLS THAT HAD ONCE ENCLOSED

PHOTOGRAPHS SUPPLIED BY PROFESSOR JOHN GARSTANG, F.S.A., DIRECTOR OF EXCAVATIONS AT JERICHO. (SEE HIS



THE TIME IT WAS ATTACKED BY THE ISRAELITES UNDER JOSHUA—A RESTORATION DRAWING RECENT EXCAVATIONS, AND SHOWING IN THE RIGHT AND LEFT FOREGROUND PART OF THE A CONSIDERABLY LARGER AREA OF GROUND.

ARTICLE ON PAGE 994 AND ILLUSTRATIONS FACING IT.] RECONSTRUCTION DRAWING BY MISS M. RATCLIFFE.



FIG. 18. TYPES OF POTTERY IN USE AT JERICHO IN THE DAYS OF THE PHARAOH THUTMOSE III., KING OF EGYPT (ABOUT 1500 B.C.)—A CENTURY EARLIER THAN THOSE SHOWN IN FIG. 16: SPECIMENS FROM TOMB NO. 5.

BOOKS OF THE DAY.

CONFRONTED this week with some thirty works of the Christmas gift-book type, which at this moment repose hopefully before me on my table, I realised that I could not linger long over their individual attractions, but must be short and sharp in giving them the "once-over." At the outset, however, I ran into an unexpected snag. Picking up first the largest book (in area, that is, though not in density), which happened to be "POTTED CHAR." And Other Delicacies. By George Belcher, A.R.A. (Methuen; 6s.), I found it so tickling to the palate that I could not put it down till all was consumed. Presented in this style and scale, Mr. Belcher's charlatades and other unconscious humours are even better than they look in "another place." His Cockney dialect titles, with their delicious Malapropisms, are in themselves little gems of humour. Having at length sated myself with these fifty-five pictorial delicatessen, I was free to go ahead.

On these occasions, I always begin by grouping the books in certain categories. Along with Mr. Belcher's album of drawings I bracketed one from the work of a famous French cartoonist of the 'eighties, sponsored by one of the most popular of living British comic artists—"CARAN D'ACHE THE SUPREME." With Introduction by H. M. Bateman (Methuen; 5s.). Caran d'Ache (Russian for "lead-pencil") was the pseudonym of Emmanuel Poiré, a Frenchman born in Moscow in 1858. He was a pioneer of the modern "comic strip," and Mr. Bateman, who ought to know, calls him "the greatest master of the art of telling a story in pictures." There is here strong evidence for the claim. Press drawings contemporary with Caran d'Ache's *floruit* period—not of humorous intent, but intensely humorous to us—form the pictorial side of "ADVICE TO YOUNG LADIES." From the *London Journal* of 1855 and 1862. With illustrations from the same and other sources. Selected by R. D. (Methuen; 5s.). Here, it might be said, is Victorian propriety self-potted.

Dundreary whiskers, or "Piccadilly weepers," as worn by Sothorn in "Our American Cousin," form an incidental feature in a fascinating camera record covering seven decades of social life in the U.S.A.—"THE AMERICAN PROCESSION." American Life Since 1860 in Photographs. Assembled by Agnes Rogers. With Running Comment by Frederick Lewis Allen, author of "Only Yesterday" (Harper; 10s. 6d.). The enlargements of old photographs are most artistically done. A far wider span of historical biography in lighter mood, ranging from Alexander to Buffalo Bill, and from Boadicea to Emmeline Pankhurst, is covered in "HEROES AND HEROINES." Verses by Eleanor and Herbert Farjeon. Illustrated by Rosalind Thornycroft (Gollancz; 6s.). The poems are excellent comic history, but I might mention that Mary Queen of Scots did not die on Tower Hill. The colour-plates, in the old-fashioned style associated with "Struwwelpeter," are perfect of their kind. Somewhat in the same vein is a poetic-cum-pictorial record of a modern grand tour—"ROUND THE WORLD WITH THE RED-HEAD TWINS." Verses by Dudley Glass. Black-and-white Drawings by George Sheringham (Methuen; 3s. 6d.). Quite a mirth-provoking excursion. Humour of a kindred type expresses itself in light-hearted sketches, by a comic poet who has dropped into prose, in "THE BIFFIN PAPERS." By Harry Graham. With twenty-three illustrations by Patrick Bellew (Lane; 7s. 6d.). This is excellent fooling, both by author and artist.

My next group comprises some classic names in the literature of fairyland and fable, though the books themselves appeal rather to readers who have arrived at years of disillusion. Two are biographical—"LETTERS OF LEWIS CARROLL" (The Rev. Charles Lutwidge Dodgson). To his Child Friends. Edited by Evelyn M. Hatch. Facsimile illustrations and eight Collotype Plates (Macmillan; 8s. 6d.); and "THE LIFE OF HANS CHRISTIAN ANDERSEN." By Signe Toksvig. Illustrated (Macmillan; 10s. 6d.)—both very beguiling books and "necessary to salvation." In personality and circumstance the two men differed much, but obviously they had something in common. I sought for reciprocal allusions to each other, but found nothing, and to verify how far they were contemporaries I looked them up in the records. The begetter of "Alice," appropriately enough, figures in the Enc. Brit., as Mr. Dodgson, next to the Dodo. His dates are 1832-98, and he was the son of a Cheshire parson. Hence, perhaps, the Cheshire Cat. The article on Hans Andersen (1805-75), by the late Sir Edmund Gosse, says: "He was the son of a sickly young shoemaker of twenty-two and his still younger wife; the whole family lived and slept in one

little room." Evidently a case for slum-clearance, but in the sequel hardly a good case for the Eugenists!

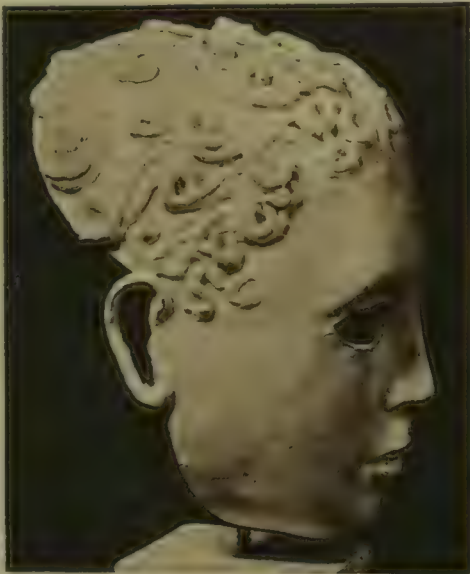
Another of the immortals reappears in "THE FABLES OF LA FONTAINE." Translated into English Verse by Edward Marsh. With twelve Engravings by Stephen Gooden (Heinemann; 10s. 6d.). Inwardly and outwardly, this is a fine book, and for its possessors the great fabulist will no longer be an unread classic taken for granted. Mr. Marsh, who dedicates his work "to the memory of Rupert Brooke," has brought fresh ideas to his masterly rendering. My only complaint against the twelve illustrations is that there are not more of them. They are first-rate, both in spirit and execution.



A MASK OF QUEEN ELIZABETH—BY OLIVER MESSEL: ONE OF THE OBJECTS SHOWN IN THAT ARTIST'S EXHIBITION IN THE LEFÈVRE GALLERIES, WHICH OPENED ON DECEMBER 11.

This remarkable mask, by Oliver Messel, is designed from three portraits of Queen Elizabeth in the National Portrait Gallery. The ruff is made of net, with a wired pattern supplemented by blobs of white paint. The jewels in the crown are scraps from a chandelier, backed with mirror; and the ear-rings are drops from a chandelier.

Equally successful, in a more formally decorative style, are the beautiful wood-engravings, by Lettice Sandford, which illustrate "TALES OF THE TURQUOISE." By Barbara Bingley (The Boar's Head Press; 12s. 6d.). Three of these stories, with their illustrations, have appeared in past Christmas Numbers of *The Illustrated London News*, and in the current one the



"GANYMEDE": A MASK BY OLIVER MESSEL; FROM HIS EXHIBITION OF DRAWINGS, MAQUETTES, AND MASKS FOR THE THEATRE.

The Oliver Messel Exhibition was opened by C. B. Cochran at the Lefèvre Galleries, 1a, King Street, St. James's, on December 11. Caricatures by Coia are on view at the same time.

author is again represented, this time by verse translations from the "Livre d'Amis" of Marguerite de Valois and an essay thereon. Her dainty little book, with its cover-design in turquoise blue, contains old "nursery tales of Tibet," charmingly retold, and gives a delightful picture of the wise and simple mountain-folk from whom she heard them.

I now come to a batch of original tales of the light fantastic type designed for

the delectation of the young. Despite a distinguished foreign origin, many English names of places and people, such as Dick Turpin, Jack Sheppard, and Bill Sykes (*sic*), occur in "FAIRY TALES." By Karel Capek. With one extra as a makeweight by Joseph Capek. Illustrated by Joseph Capek. Translated by M. and R. Weatherall. (Allen and Unwin; 5s.). This modern "fairyland" is highly mundane, but amusing withal. There is a realistic touch also about the strange adventures of boy and girl explorers in an "Arctic" of their own devising, told in "WINTER HOLIDAY." By Arthur Ransome. Illustrated by Nancy Blackett (Cape; 7s. 6d.). The author, it seems, has been hailed by Mr. Hugh Walpole as "the best writer for boys and girls in England alive to-day." Ingenious mechanical inventions, of a kind familiar to readers of the *Sketch*, occur pictorially in "THE INCREDIBLE ADVENTURES OF PROFESSOR BRANESTAWM." By Norman Hunter. With seventy-six illustrations by W. Heath Robinson (Lane; 6s.)—a narrative which, to the schoolboy mind, should be vastly entertaining. An old favourite reappears, as fertile in surprises as ever, in "DR. DO-LITTLE'S RETURN." By Hugh Lofting. Illustrated by the Author (Cape; 7s. 6d.). Young readers at a slightly earlier stage of juniority will, I doubt not, enjoy "THE LOST PRINCESS." A Tale of Adventure told by Paradoc the Gnome to Hampden Gordon. Illustrated by George S. Dixon (Murray; 5s.). There are some very satisfactory giants, dragons, wizards, and witches, complete with cauldron.

In a class by themselves may be ranked the longer adventure stories resembling, externally, the ordinary novel. One of a very original sort is "MISS HAWKINS: THE OCEAN BOARDER." By Ellen Burgess (Chambers; 7s. 6d.). The elderly heroine, who goes to see the world in a tramp steamer, almost as a stowaway, reminds me rather, in temperament, of Mary Kingsley. A violent contrast to the homeliness of Miss Hawkins is afforded by the extremely modern young woman who figures in a likewise extremely modern "Ruritanian" adventure, involving a motor-trip through Central Europe, narrated in "YOU HAVE BEEN WARNED." By Roland Wild (Rich and Cowan; 7s. 6d.). Comic relief is provided by her masculine escort's fervour for golf. A romantic story of early Britain in the Roman period is vigorously told in "BARBARIAN." A Tale of the Roman Wall. By John Bartropp (Chambers; 7s. 6d.). Baghdad in the days of the Caliph Omar El Assar (whether a historical personage or not I cannot say) provides the setting for a tale of Arabian guile—"THE CALIPH'S EMERALD."

By Wallace Carr (Chambers; 3s. 6d.). A rustling story of picturesque romance and intrigue.

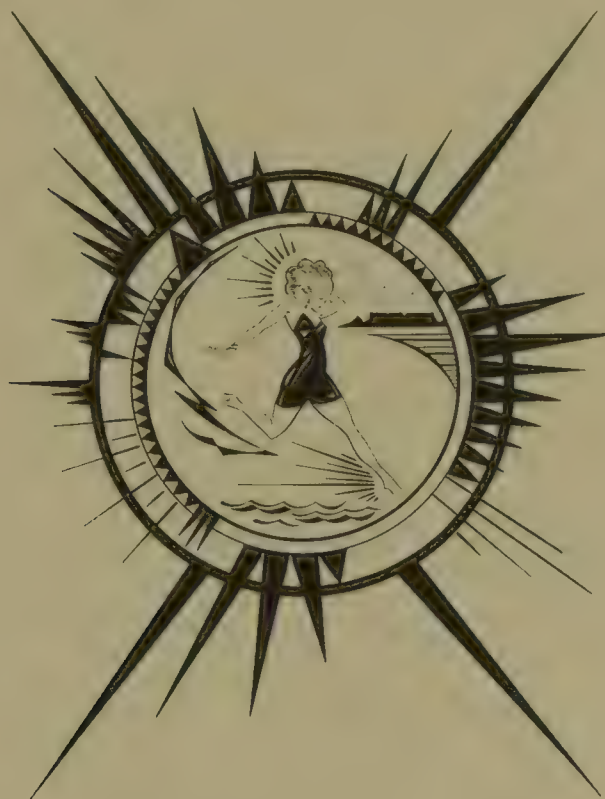
My last group of books is slightly miscellaneous, but they have in common a love of action and adventure in the open air, at home or abroad, in reality or in fiction. Experiences that recall, in some respects, those of Trader Horn are related in "CONGO JAKE." The Story of My Adventurous Life. By Augustus C. Collodon. With Foreword by Captain J. H. R. Yardley (Sampson Low; 8s. 6d.). Here we have a partial autobiography, with promise of more to come. There is a strong hunting element, concerning big game, such as lions, leopards, elephants, buffalo, and so on. By way of contrast, the homeland sportsman is well catered for in two books admirably illustrated in colour and in black and white; namely, "SPORT IN SILHOUETTE." By William Jelf. Illustrated by Gilbert Holiday. With Introduction by Major-General Geoffrey White (*Country Life*; 10s. 6d.); and "RED LETTER DAYS." By M. J. Farrell and Snaffles. With seven illustrations in colour (Collins; 15s.). The first of these cheery books touches on a variety of sports and games, while the second ("Red Letter Days") concerns fox-hunting and fishing in Ireland. Readers of rural tastes will like "FAMOUS RURAL STORIES." Edited by Ernest Thompson Seton (Lane; 8s. 6d.). The authors drawn upon in these 116 stories range from Uncle Remus to Jack London, and from Æsop to Hans Andersen. Another anthology, from many famous writers, including Balzac, Tolstoi, Wells, and Conrad, is "GREAT STORIES OF HUMAN COURAGE." Selected and Edited by E. V. Odle (Lane; 7s. 6d.). Two celebrated works of adventurous fiction are retold in drawings, with narrative notes, in "THE PICTURE STORY OF ROBINSON CRUSOE" and "THE PICTURE STORY OF LORNA DOONE." Drawn by Frank C. Papé and Told by Agnes M. Papé (Lane; 2s. 6d. each). These two books provide good stepping-stones to the originals for young people not quite ready for Defoe and Blackmore undiluted. C. E. B.



"EMMANUEL": A NEGRO MASK BY OLIVER MESSEL.

Mr. Oliver Messel, from whose Exhibition of Drawings, Maquettes, and Masks for the Theatre the illustrations on this page are taken, is also much to the fore at the moment as the author of the recently published "Stage Designs and Costumes"; with an Introduction by James Laver.

Reproductions by Courtesy of Alex Reid and Lefèvre, 1a, King Street, St. James's, S.W.1.



THE SUN HOLIDAY

The Sun is Life. It was an axiom of the Ancients. In the Dark Ages the power of sunshine as a natural means of health and healing was neglected, but Science, in its sure advance, has led us into the glowing reality of another Sun Age. It is visible in the improved health of nations, in the active minds, the bronzed bodies and the daring and enterprise of modern youth. They are children of the New Sun Age.

The certain enjoyment of sunlight—temperate, healthy sunlight—is one of the stimulating qualities of a visit to South Africa. The ocean voyage, the continuous fresh air, the rest and the completeness of the change—these variations, all in the radiance of summer warmth, make this holiday one long sun-bath of recuperation.

Furthermore, it is travel arranged with the greatest ease, simply by communicating with The Director, Travel Bureau, South Africa House, Trafalgar Square, London, W.C.2., or the leading Tourist Agencies. Our special programme, *The Sign of the Springbok* (B.), with details of Winter Tours at reduced rates, sent *gratis* on request.



A PAGE FOR COLLECTORS.

"SPORTSMEN ATTEND!"

By FRANK DAVIS.

almost legendary figure is secure of immortality by reason of the following extract from a letter written by his employer, Mr. G. Forester:

"I took his own orders as to his will, Funeral, and every other thing that could be thought of . . . when he could hardly swallow, ye poor old lad took ye farewell glass, for success to Fox Hunting and his poor old Master (as he termed it) for ever . . . I am sole executor, and ye bulk of ye Fortune is left to me . . . Six and Twenty Shillings, real and bona fide Stirling Cash, free from all encumbrances, after every debt discharged to a Farthing."

He then quotes the local paper, thus—

"Sportsmen

attend. On

Tuesday 29th

inst was buried

at Barrow,

near Wenlock,

Salop, Thomas

Moody, ye

well-known

whipper-in to

G. Forester

Esq's Fox

Hounds for 20

years. He had

every Sporting

Honour paid to

his Memory. He

was carried to

ye grave by a

proper number

of Old Earth

Stoppers, and

attend'd by many

other Sporting

Friends, who

heartily mourn'd

for him. Directly

after the

corpse, followed

his favourite Horse

(which he halways

called his *old soul*)

thus accoutr'd . . .

carrying his last

Fox's Brush in ye

front of his Bridle . . .

with his Cap,

Whip, Boots, Spurs

and Girdle, across

his saddle. The

Ceremony being

over . . . he (by

his own desire)

had three clear

rattling View

Halloos given

him over his

Grave: and thus

ended ye career

of Poor Tom, who

lived and died an

honest Fellow,

but alas! a

very *wet one*."

This was in

1796 (in the

1830's he was

still the sub-

ject of ballad)

and now he

has his little

niche beneath

the same roof

that shelters

the Elgin

Marbles.

I should like to think that this article may catch the eye of several owners of good examples of prints in this particular category who would

welcome a reminder that the Museum is now definitely eager to repair the carelessness of the past: many readers of this page must have duplicates stored away, and many, even to-day, are in a position to give the nation a Christmas

present without looking too closely at market values. I should also add that the Keeper of Prints and Drawings, Mr. A. M. Hind, has his eye upon a good set of Alken's "First Steeple Chase on Record or the Night Riders of Nacton"; the cost is fifty guineas, and in these times there is no Treasury grant. These four plates, by the way, were first published in a light brown wrapper with a sheet of letterpress, under the title of "The Night Riders of



1. AN OUTSTANDING ORNAMENT OF THE BRITISH MUSEUM'S COLLECTION OF ENGLISH SPORTING PRINTS, WHICH IS IN COURSE OF BEING ENLARGED: A RARE ENGRAVING AFTER A PAINTING BY FRANCIS BARLOW (1626—1702), SHOWING THE LAST HORSE-RACE RUN BEFORE CHARLES II., ON AUGUST 24, 1684; WITH WINDSOR CASTLE IN THE BACKGROUND.

The details of this print are full of interest; in particular for the topographical evidence afforded. On the right are seen the scales—presumably, for weighing-in the jockeys. The King, it will be observed, has come attended, apparently, by his Guards and altogether with an impressive display of pomp for an "event" that must have been little better than a point-to-point by modern standards.

Reproductions by Courtesy of the Trustees of the British Museum.

Nacton" at a cost of £1 16s.: they are very rare in this condition, and could hardly be found for less than about £300.

The two illustrations give a very fair idea of the range of the present small collection, and of the fun to be extracted from it. The first is exceedingly rare, by one of the earliest sporting painters, the Lincolnshire man Francis Barlow (1626-1702). The topographical details are extremely interesting, and I venture to suggest that the inscription is not without value to the student of history. It commemorates the last Horse Race run before Charles II. of Blessed Memory, on Aug. 24, 1684, and was published in 1687: the rather fulsome verses beneath provide convincing evidence of Charles's popularity, and, by inference, indicate pretty clearly what his subjects thought of his brother. The dour and bigoted King James II. could hardly have read the following lines with any great enthusiasm—

When ere his God-like mind unbent from care
To all his pleasures this he would prefer.

And Dorsett ever celebrated be
For this last honour which arriv'd to thee
Blest for thy Prospect, all august and gay,
Blest for the memory of this glorious day
The last great Race the Royal Hero viewed
O Dorsett to thy much lov'd plains he ow'd.

The second illustration is of the well-known aquatint by Dubourg after Pollard, published in 1820, the year of George III.'s death.

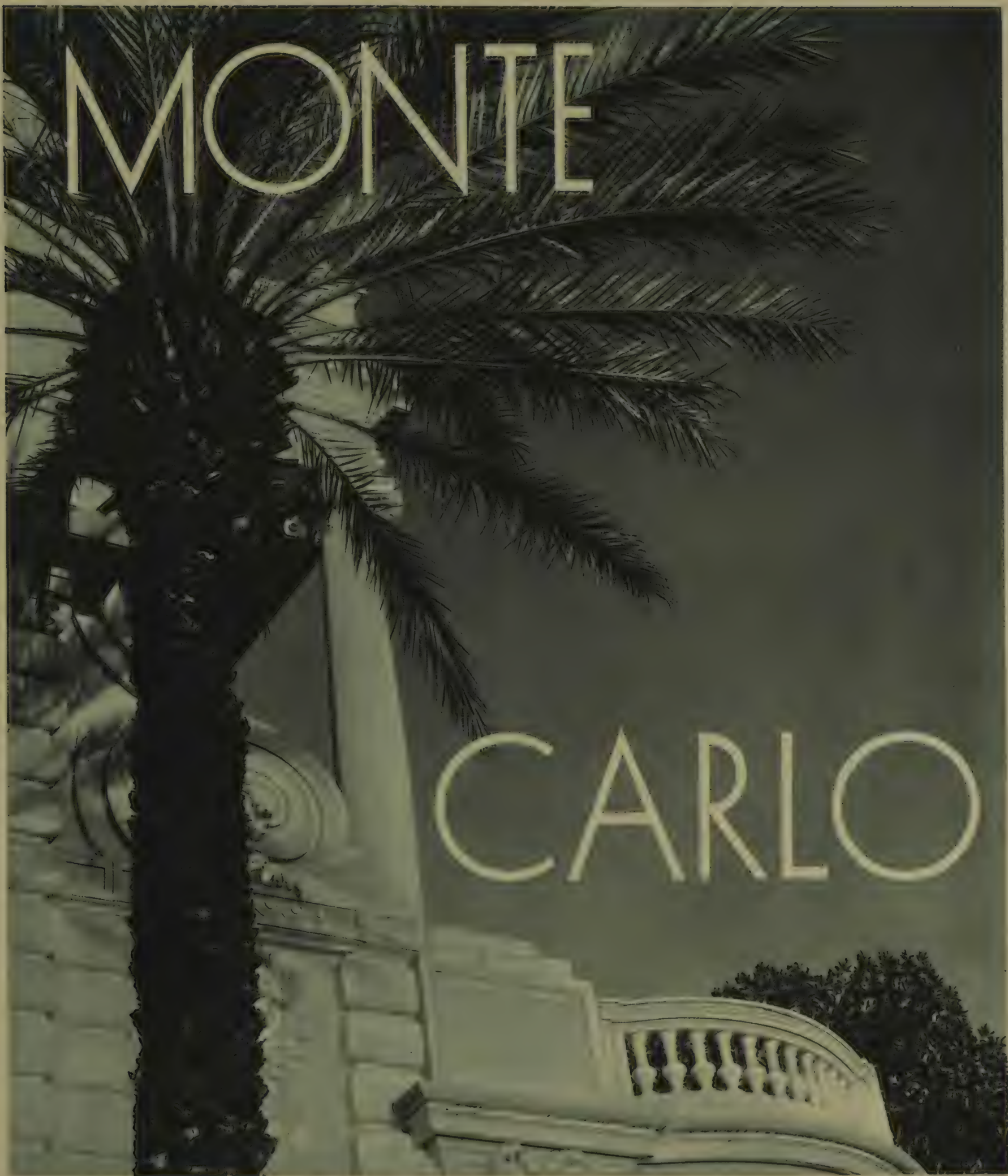
It has uncommon charm, quite apart from its value as a record of what must have been a little procession often to be seen in the vicinity of Windsor Castle: it also endears itself to the irreverent because it shows us a gentleman on horseback taking off his hat in a most polite manner. Your eighteenth- and nineteenth-century artist nearly always manages to exaggerate this very ordinary gesture—all good Londoners must know one particularly excruciating example, the statue of the Prince Consort at Holborn Circus—a Victorian version of an earlier and more gracious fashion.



2. ANOTHER ROYAL PATRON OF ENGLISH SPORT: THE WELL-KNOWN AQUATINT BY DUBOURG, AFTER POLLARD (PUBLISHED, 1820), SHOWING GEORGE III. RETURNING FROM HUNTING; WITH WINDSOR CASTLE IN THE DISTANCE.

been responsible for the acquisition of a good impression of "The Death of Tom Moody," by Dean Wolstenholme (1829).

For the benefit of those who are not familiar with Tom's story, perhaps I ought to say that this



"... it is not for its memories only that I love Monte Carlo. I love it for its vital throbbing present. Its Administration have the genius for catching the spirit of the moment, the enterprise and courage to throw down the gage to evil times."

E. PHILLIPS OPPENHEIM.

Y O U C O U L D B E T H E R E T O M O R R O W



BY APPOINTMENT TO H.M. THE KING

Stainless Steel £6.10.0
9 ct. Gold £9.10.0

Amethyst and 18 ct. Gold Signet Ring £4.0.0

Light Oak Canteen, fixed Regent Plate Spoon and Forks and oval nylonite handled rustless steel Cutlery, 68 pieces £10.0.0

Regent Plate Butter Dish and Toast Rack Combination with Doullon chin-lipings, complete with Butter Knife £8.4

Fireproof Glass Casserole Dish in Regent Plate Holder. Diameter 7 inches £11.0.0

One Glass Butter Dish in Sterling Silver Frame, with Knife £1.2.0

Sterling Silver Sandwich Fork £1.10.0

Sterling Silver "Modern" Waster. Dia 8 ins. £3.2.6 Dia 10 ins. £4.15.0 Dia 12 ins. £7.0.0 Dia 14 ins. £11.0.0

Diamond, Platinum and 18 ct. White Gold Brooch £31.0.0

Sapphire, Pearl and 18 ct. White Gold Earrings, per pair £9.10.0

Black Onyx, Diamond, Platinum and 18 ct. White Gold Links, per pair £35.0.0

Aquamarine, Diamond, Platinum and 18 ct. White Gold Necklet £25.0.0

Sapphire, Rose Diamond, Platinum and 18 ct. White Gold Earrings, per pair £8.0.0

Mother of Pearl, Diamond, Enamel, Platinum and 18 ct. Gold Links, per pair £8.10.0
4 Buttons £8.10.0
2 Studs £3.0.0

REGENT PLATE "OLD ENGLISH" PATTERN.
Table Forks and Spoons Per doz. £1.10.0
Dessert Forks and Spoons Per doz. £1.2.6
Tea Spoons Per doz. 13.6

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

THIS year we have seen very few novelties in accessories which are not already fitted as standard equipment on the 1934 models. Therefore I was rather interested in discovering a new type of glass, called "Nebulite," which has been manufactured to improve the light given by the lamps of any car in fog. It is a tinted glass and acts as a filter, cutting off part of the spectrum which hinders the driver in fog, and permitting other light-rays to pass through the glass. Thus there is no white "back-glare," which adds greatly to the difficulty in driving. Also, one can buy the glass discs to fit the lamps on any car. A friend tells me this "Nebulite" glass is very effective, as he has tested it in a London fog, and recommends that both side- and head-lamps should have this glass in place of their present faces. While on ordinary clear nights the effect of the head-lights is less brilliant, my friend states that the reduction in the strength of the beam is more than compensated by the way in which the filtered rays emphasise contrasts. This is particularly noticeable on black asphalt-like roads, so that driving is easier and safe.



ON THE ROAD TO THE GOLF COURSE: A HUMBER "VOGUE" SALOON IN SCOTLAND.

This new model was designed by Captain Molyneux, the well-known dress-designer, in collaboration with the Humber Company. It is sold for the moderate price of £335.

Another notable item of progress this year is the adaptation of the Daimler fluid flywheel, or hydraulic clutch and pre-selector gear-box, to a 5-h.p. B.S.A. motor-cycle. This transmission is a thousand times more flexible than the ordinary transmission on motor-cycles, so makes it much safer and easier to handle in traffic. In fact, I should think that any motor-cyclist, having ridden one of these new B.S.A. machines, would discard his present type and buy one of these as soon as possible. One simply glides off from a standing start. I had a run last week in one of the new 20-h.p. Daimler cars, which, of course, has this transmission. It also has an overhead-valved six-cylinder engine in place of the old Daimler sleeve-valve motor. It is a pleasure to drive this car on any type of road, as it is well balanced, runs as smoothly as if on rails, has excellent acceleration, and splendid brakes. In fact, I think Daimler cars have the most efficient brakes in the automobile world. I had a lot of traffic driving in this car, and found that one need only use the third-speed gear when in London. It is perfectly silent, and one can travel from a veritable caterpillar crawl to 50 miles an hour with very rapid acceleration—a few seconds—between these two extremes. This Daimler 20-h.p. saloon is listed at £695. It is essentially a £1000 carriage in its equipment, performance, and appearance. I have only one criticism to make of the Daimler transmission system, and that is the gear-changing (clutch)



A QUEEN'S "PET CHARITY": A GAME OF BILLIARDS IN THE BRITISH HOME AND HOSPITAL FOR INCURABLES, AT STREATHAM.

For over seventy years, the British Home and Hospital for Incurables, Streatham, has been providing a home for life and pensions for life for incurable sufferers of the middle-class, and that class only. At the present moment, there is a long "waiting list" for both home and pension. Those helped by this institution are members of a most worthy section of the community. They are people of education and refinement. They shrink from seeking charity. They have been more accustomed to give than to receive. They have spent all their resources in vain efforts to regain health and retain their cherished independence. Queen Alexandra, who used to take the greatest possible interest in the good work, often referred to it as "my pet charity." Those of our readers who desire to help its operations should send their gifts to the office, 73, Cheapside, London, E.C.2.

pedal is rather too heavy for women. No doubt the Daimler engineers will improve on this, and lessen the need for so much physical energy being required for the downward thrust.

High-class English coachbuilders are benefiting by the better trade conditions, as I saw for myself when visiting the new works Messrs. Hooper and Co. (Coachbuilders), Ltd., have erected on Western Avenue, the new main road by Park Royal, at Acton, London. Here were a large number of Rolls-Royce, Siddeley Special, Bentley, Sunbeam, and Daimler chassis being equipped with the latest style of coachwork at the rate of five complete carriages per week, and with the plant as now extended to produce ten carriages per week, if required.

ILLUSTRATED GIFTS BROCHURE GLADLY SENT ON REQUEST

The GOLDSMITHS & SILVERSMITHS COMPANY · LTD

112 REGENT ST., LONDON, W.1

AT THE CORNER OF GLASSHOUSE STREET—NO OTHER ADDRESS



The season of cheer, peace and goodwill

with hospitality at its annual apotheosis, finds much for motor cars to do—luxuriously, silently, satisfyingly, efficiently, yet *ever* so economically, done by the new Ford V-8 on the 112-ins. wheelbase. Why not make your celebrations, your guests', your host's, everybody's, V-8 celebrations? 1 1 1

Prices from £230 to £395, at Works, Dagenham, according to body-style, wheelbase, etc.

A catalogue for a postcard. A really demonstrative trial for a letter or a telephone call. And back of all Ford products, remember, are Ford Facilities, with fixed, low charges for all-embracing, on-the-spot service.

THE PLAYHOUSES.

"WHISTLING IN THE DARK." AT THE COMEDY.

IF it is true that "the pictures" are responsible for most cases of juvenile depravity, then a visit to this play should cause a big increase in the homicidal death-rate. For the authors have planned a most ingenious murder, and one that practically defies detection. The scene is the headquarters of a gang of American crooks, into which wanders a writer of detective fiction and his fiancée. He boasts of his knack for conceiving the "perfect crime," and is immediately forced to become an accomplice to the gang, who are anxious to get a certain police-commissioner out of the way. How the author plans the perfect murder, finds his attempt to render the carrying of it out foiled, and, locked in a room contrives, with the aid of a broken telephone connection and a loud speaker, to get into touch with the police, makes lively and amusing drama. Mr. Richard Bird gives a good performance as the author. As is usual in plays of this kind, the love interest is a very perfunctory one, but Miss Billie Riccardo does her best with a thankless rôle. Miss Ethel Ramsay stalks silently and effectively through the play as a housekeeper, and there is a choice and variegated collection of criminals.

"ANGEL," AT THE VAUDEVILLE.

Angel is a mysterious woman who, at uncertain intervals, turns up at a place of resort in Paris, and chooses a lover from among the male visitors. She meets an attractive stranger from Borneo; he attempts to treat her as a woman of his own social standing, but she persists she is a light woman, and goes away with him for a week-end—accepting money from him on parting. This is a dull act, apart from some smart lines, the minor characters being extremely unreal. In structure, at least, the second act is based on a stock farce situation. The stranger from Borneo turns out to be the best friend of Angel's husband—who is, by the way, a distinguished economist. The husband, suspecting an affair between the two, contrives an opportunity for them to meet again in Paris, and in the third act confronts the pair. This act is the most interesting of the three, but the theme is so erotic that it is unlikely to make much appeal to English audiences. Angel claims that, as she and

her husband are a physically ill-assorted couple, she has the right, while loving him no less, to have affairs with other men. To shield his name from scandal, she is always careful to seek her adventures where there is no fear of her being recognised, and it is in furtherance of this plan that she invariably poses as a light woman and accepts money from her lovers. Miss Mary Newcomb gave an extremely interesting performance as Angel; beneath an air of culture and dignity she contrived to convey the impression of a woman of overmastering passions.

"ESCAPE ME NEVER!" AT THE APOLLO.

As a work of dramatic art, Miss Margaret Kennedy's play is of no great importance. She seems to have no conception of stage technique. In that "The Constant Nymph" was adapted from a novel, there was an excuse for its rambling, episodic treatment. But one presumes that "Escape Me Never!" was originally designed as a play, so there is no excuse for its lack of coherence and the number of loose ends the author leaves floating about. For the great success the play will undoubtedly achieve, praise goes first to Fräulein Elizabeth Bergner, who plays Gemma Jones; next to Mr. Charles B. Cochran, who "saw" her in the part; and finally to Komisarjevsky, who directs the play. From the moment that Fräulein Bergner bursts upon the stage in a schoolgirl's gym frock, nothing really matters save the art of the actress. She looks as forlorn as a stray cat, so that one accepts without demur the statement that she possesses a baby as to whose paternity she seems slightly vague. Neither her manners nor her morals matter. Like an oyster, she must be swallowed whole, or not at all. This play, poor as it is, is successful in this: it gives Fräulein Bergner opportunity to display many facets of her art. Despite her vitality in the first scene, the white, peaked face of the underfed child comes through. One has seen her like in the London slums, pushing a baby brother in a pram made from a Tate sugar-box. Like a starved cur, she has apparently attached herself to the first passing male—Sebastian Sanger. Hungrily, she follows him wherever he goes, regardless of his kicks or neglect. Sebastian is the only other character in the play that one recalls. He is hard, unscrupulous, yet one perceives the fascination he may have for a woman. Mr. Hugh Sinclair plays this rôle to perfection. For the opportunity

it gives Fräulein Bergner, a worse play than this would deserve success. The word "genius" is grossly misused nowadays, but Fräulein Bergner's performance allows one critic to use it without compunction.

THE WORLD OF THE KINEMA.

(Continued from Page 978.)

appreciably in discrimination, stories are still apt to be popped into the sausage-machine and to emerge all nicely smoothed out and wrapped up in pretty, romantic tinsel. Something of the sort has happened to Lady Eleanor Smith's novel, "Red Wagon." There is romance in plenty in the book, but it is not rigorously cut to screen pattern, nor does her study of the central character, Joe, who inherited old Shultz's circus and saw its glory dwindle to the dust, fear to plumb the depths of disillusionment and bitterness. Mr. Edward Knoblock's adaptation makes certain modifications in the love-story to pave the way for a happy ending, at which we would have no reason to cavil were it not that the process has involved a general idealisation of the characters that makes for dullness. There is, however, no dullness in the director's treatment of the circus itself. Mr. Paul L. Stein's scenes within the great tent are masterly. They have all the glamour of the sawdust-ring. His cameras, sweeping the crowded benches or concentrating on the trapezists at their giddy work, catch the authentic atmosphere and thrill. The "liberty horses," proudly obeying the ringmaster, the tigers going through their tricks with feline grace and ill-tempered snarls, whilst the tamer's whip cracks out its pistol-shots, are fine examples of imagination cunningly allied to craftsmanship. The spell of the "big top" holds; us nor does it lose its power when the gaily-decorated wagons, the huge show-pieces, the elephants, and the horses take to the open road. The eternal trek from town to town, under smiling skies or through the quagmires of rainswept lanes, is splendidly picturesque. With its lovely backgrounds of our countryside, the pilgrimage of the circus people could not pall if Mr. Stein had succeeded in galvanising into something more than spasmodic liveliness the story of Joe and his gipsy wife, of Zara the tiger-tamer, and the undermining of Joe's prestige. Miss Raquel Torres, though surprisingly well groomed for a hedgerow siren, comes nearest to the kernel of the dramatic conflict. She is vivid and real, suggesting at once the mischievous influence of a lawless spirit amongst the hard-working circus folk and the call of her own blood to which she yields. Miss Greta Nissen is a graceful, vivacious Zara, and Mr. Charles Bickford gives a good surface picture—all that is demanded of him—of a robust and honest showman.

FOR INCURABLES

Men and Women of education and refinement, incapacitated by incurable disease, have been provided (for the past 72 years) with a home or pension for life by

The British Home and Hospital for Incurables

(STREATHAM).

Will you help this most needful service to sufferers of the middle class only?

Office: 73, Cheapside, London, E.C. 2.

Just out

FOR CHRISTMAS!

A novel and beautiful gift that will delight every recipient.

Pen, Pencil and Ink—combined in
Waterman's Companion Set

Pen and Pencil in an exquisite blending of colours—Green and Gold, Crimson and Gold, or the ever charming Jet. The Ink in a smart, safety container which can be carried in bag or trunk. All to match, in neat presentation case.

Complete 30/-

Waterman's — THE PEN OF PROVED PERFORMANCE.
10/6 to £10. Empire made.



See range (Pens, Pencils, Writing Sets and Desk Stands) at Stationers, Jewellers and Stores.

How do you hold your Pen?

The question is important because there are many ways of holding a pen. There is a different Waterman's nib for each different way.

L. G. SLOAN Ltd., The Pen Corner, Kingsway, London, W.C. 2



Waterman's

— that's the point!
—and that's the INK, too!



The 'CUMBERLAND'

AT MARBLE ARCH, LONDON

To ensure that visitors always enjoy nights of sound, refreshing sleep the Cumberland Hotel is equipped with Vi-Spring Mattresses.

For over 30 years the 'Vi-Spring' has been acknowledged as the world's most comfortable overlay mattress. Equip your beds at home with the 'Vi-Spring' and enjoy that standard of bed comfort that has led Messrs. J. Lyons & Co., Ltd., to adopt this famous mattress for the Cumberland Hotel.

the largest Hotel
in Europe installs

1299

Vi-Spring Mattresses



Sold by all reliable House Furnishers.

Write for beautifully illustrated Catalogue fully describing the 'Vi-Spring,' sent post free on request to Sole Manufacturers :—

Vi-Spring Products Ltd.

98, Vi-Spring Wks., Victoria Rd., Willesden Junc., London, N.W.10

NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

MALAGA—AND GRANADA.

MALAGA, the "Pearl" of the coast of Andalusia, has a history stretching back to the times of the Phœnicians, who were quick to perceive the importance of its position—on the



IN MALAGA, PEARL OF THE COAST OF ANDALUSIA: ONE OF THE FINE SQUARES OF THE CITY.

Photograph by White Star.

southern coast of Spain, within easy distance of the African coast and of the Straits of Gibraltar; and, in turn, Greeks, Carthaginians, Romans, Visigoths, and Moors occupied the port; whilst, after the fall of the last rule, it became the capital of an independent Spanish kingdom. But the Malaga of to-day needs nothing to attract the tourist beyond its beautiful situation—on a wide and extremely fertile plain, well-nigh surrounded by garden-like *haciendas*, touching, on the west, the famed Hoya de Málaga, where thrive, in luxuriance, oranges, lemons, figs, melons, grapes, bananas, and sugar-cane, and half-encircled by distant mountain ranges—and its winter climate . . . by way of paradox, one of perpetual spring!

Malaga is not only the warmest place in Europe in the winter-time, but it has a clear sky, abundant sunshine, and the air is extremely dry, so that life can be spent in the open to the full; whilst the greenness of the vegetation and the profusion of blossom—for in Malaga, roses, camellias, and carnations bloom throughout the year—render it difficult to believe the calendar and to realise the season. There are many means of access to Malaga. You have your choice of two routes by rail—via Paris and Madrid, or Paris and Barcelona, along the picturesque east coast of Spain; or you can go by boat to Gibraltar, cross to Algeciras, and thence by boat or rail to

Malaga; and there are services all the way by sea from London and Liverpool. As for hotels, there are a dozen of them, some of the finest in Spain, with prices to suit all pockets; and even the Miramar, the largest, and of the luxury hotel type, makes charges which are quite moderate; and for those who prefer such, there are good *pensions*.

Malaga has been many times ravaged and sacked, so that none of its ancient buildings remain; but the ruins of the Moorish Alcazaba, and of the Castle of Gibralfaro, give an idea of its great past; and there are several churches of architectural charm



A WORLD-FAMOUS SIGHT IN GRANADA: THE SPLENDID COURT OF THE LIONS IN THE ALHAMBRA; SHOWING THE FINE ALABASTER AND MARBLE FOUNTAIN AND WHITE MARBLE COLUMNS SUPPORTING THE LIGHT, DOMED ROOF.

Photograph by White Star.

dating from the early Spanish period, whilst the Cathedral, begun in 1538, has many artistic treasures, fine choir-stalls, a splendid high altar, and a magnificent screen. The other attractions of Malaga are its beautiful countryside, lovely gardens, the sea-bathing at Bella Vista, the Sports Club (with its good tennis courts), its Holy Week, and the pleasant

excursions to the coastal villages of Fuengirola, Marbella, and Estepona, or inland to Antequerra and to the wonderfully picturesque and romantic town of Ronda, perched on a high rock, nearly surrounded by the River Guadiaro, which flows through an imposing chasm hundreds of feet in depth, and by mighty mountains.

Malaga is also an extremely convenient centre for Granada, that treasure-house of architectural gems. A fairly short railway journey enables you to visit this beautiful old capital of the former Moorish kingdom of Granada within the day, and to see the glories of the Alhambra, crowning the heights of Monte de la Asabiaca, the highest achievement of Moorish art in Spain. Other visits to Granada will give you time to explore other parts of the town, where there are narrow winding streets, with little squares, which you come upon quite suddenly, old alleys, and Moorish houses, churches Mauresque in style, and mansions dating from the days of the Spanish re-conquest; and to see the beautiful gardens of the Generalife, once the summer palace of the Moorish kings, to which lead roads bordered with cypress trees, roses, and oleander, and where there is a profusion of trees and flowers, pools and cascades, blossom-clad arbours, and one principal patio—of exquisite beauty. Granada has, too, a splendid cathedral of the period of the Renaissance, and a Royal Chapel, in which are the tombs of Ferdinand and Isabella, who effected the conquest of the kingdom; but the choicest of its treasures, and of those of Spain, is the Alhambra—of the Moors.



IN THE PARK OF MALAGA, WHICH IS FAMOUS FOR ITS GREAT VARIETY OF TREES: A BEAUTIFUL AVENUE OF PALMS.

Photograph by White Star.

**LUXURY
CIGARETTES**

—
**THE NEW
STATE EXPRESS**

333

6^d for 10

**XMAS GIFTS — THERE ARE 50
VARIETIES OF STATE EXPRESS GIFT
BOXES AT PRICES FROM 2/6 UPWARD**

Have you been to
NASSAU
in the
BAHAMAS?

The Climate in Winter is most equable, averaging 70°F. Unequalled bathing every day in the year in translucent seas.

**Golf
Tennis
Squash Rackets
Polo
Fishing
Yachting
Horse Racing**

**Luxurious Hotels, Comfortable Cottages,
Inexpensive Rooms.**

For information, ask leading Tourist Agents, The Pacific Steam Navigation Co., all Atlantic lines, or write to:

The Development Board, Nassau, Bahamas

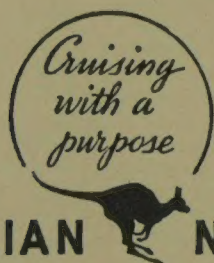


Johnny Wood

to Australia where it exists to suit time, taste and pocket — beachcombing on coral reefs, playing big fish, rounding up sheep, cattle or kangaroos, shooting buffalo and crocodile, exploring the interior among stone-age aborigines who are quite kind-hearted and full of fun.

Or you can adventure quietly, composedly and comfortably to golf links, tennis courts and perfectly marvellous surfing beaches.

But now is the time to go.



**AUSTRALIAN NATIONAL
TRAVEL ASSOCIATION**

GRAND BUILDINGS, TRAFALGAR SQUARE, W.C.2.

FRANCE.

Cannes. Hotel des Anglais. Highest class residential hotel in large park. "Going to Cannes means staying at the Anglais."

Cannes.—**Hotel Beau Site.**—300 rooms with bath. 6 private tennis courts free. Dancing nightly. Beautiful grounds.

Cannes (A.M.) Hotel du Parc.—Finest situation in large park facing sea. Patronised by best British society.

Cannes (Alp. Mart.).—Hotel Suisse.—Family Hotel. Comfortable. Garden leading to Croisette. Terms from Fs. 50.

Hyères.—The Golf Hotel.—On its famous links (18 holes). Tennis and Croquet. Inclusive rates from Frs. 65. C. Borgo, Manager.

Nice (Alp. Mart.) — Terminus Hotel.
Facing Station—Full South.
Quite up-to-date.

MENTON.

Menton (Alp. Mart.)—
Winter Palace.
 High-class though inexpensive.

MENTON (Continued)

Menton.—Orient Hotel.—A most luxurious hotel at reasonable rates. 200 rooms. 100 baths. Arrangements from Fs. 55. Prop.: L. Bruuetti.

Menton.—**Hotel de Venise.** Leading in quality and comfort. Central. Sunny. In own park. From Frs. 50.

Menton (A.M.).—Royal & Westminster Hotel.
On sea front. Full South. 100 yards from new
Casino. Terms from 5 guineas weekly.

MONTE CARLO

Cap d'All (nr. Monte Carlo).—Eden Hotel.—200 rooms. On sea. 15 acres park. Tennis. Own beach. Free 'bus to Monte Carlo. Pens. 65 Frs. No taxes.

Royal Hotel.—All comforts. Full South; garden overlooking sea. Renowned cuisine. Pension from Fs. 60. A. Crettaz, Man. Prop.

Hotel Terminus Palace. Opp. Casino Gardens. Beach. First-class Pension from Frs. 50. With Bath, Frs. 60. Suite, Frs. 75.

3rd large impression

SIR

HARRY BRITTAIN'S

thrilling air travel and adventure book

BY AIR

"One of the most enjoyable and informative books yet published on an almost inexhaustible subject"—*Daily Mail*

"He has certainly produced a book worthy of its great subject. The first really satisfactory contribution in its particular sphere . . . accuracy and sound judgment characterise its pages . . . full of drama"—*Daily Telegraph*

"A vigorous and readable account of the development of air transport within the Empire"—*Times*

With 88 unique illustrations, 12/6

HUTCHINSON & CO. (Publishers) Ltd., LONDON

and Happy New Year

You're invited to Cannes ! Such Christmas Eve and New Year's Eve parties are waiting for you there . . . at the Municipal Casino and the Ambassadeurs . . . You'll enjoy yourself thoroughly. And Cannes is so easy to reach—direct aeroplanes, with good landing, and trains daily.

CANNES

F. ANDRÉ, General Manager.



'ATLANTIS'

WINTER CRUISE

JANUARY 26

Sailing from Southampton

SOUTH AMERICA, SOUTH AFRICA, WEST AFRICA,
Visiting Madeira, Pernambuco, Rio de Janeiro,
Tristan da Cunha, Cape Town, St. Helena,
Sierra Leone, Gambia, Dakar, Casablanca,
Lisbon. 55 days - - Fares from 125 Gns.

FIRST CLASS ONLY. LIMITED TO 400 PASSENGERS. ONE SITTING AT MEALS. HOT AND COLD RUNNING WATER IN ALL CABINS.

ROYAL MAIL

ROYAL MAIL LINES, LTD.

America House, Cockspur St., S.W.1. · Royal Mail House, Leadenhall St., E.C.3.
Southampton, Liverpool, Birmingham, Manchester, Cardiff, Glasgow or Local Agents

THE FATE OF JERICHO.

(Continued from Page 994.)

would have been cut away; so that the theory of undermining is not borne out by observation. On the other hand, the fissures and disjoining visible in the masonry, coupled with the fact that Jericho lies within the earthquake zone, and has been visited periodically during historic times by severe shocks, leaves little room to doubt that earthquake was a chief factor in bringing these walls down.

As to the date of that event, there is also now abundant evidence. The palace store-rooms, like the house-rooms against the city wall, bear witness to a general conflagration which completed the destruction of the city. Below the black masses of charcoal and white ash (Fig. 14), waist-deep in most rooms, were found the objects which represent the culture and life of the inhabitants of Jericho at the time when the city fell. Especially important in this connection was the recovery from the top-most strata of numerous fragments of painted vases and Cypriote warës, which by reason of their distinctive features can be closely dated. These, in the now agreed opinion of experienced archaeologists, range in date from 1600-1400 B.C., and they include portions of a number of vessels which correspond piece by piece, detail for detail, with objects from the dated tombs of the fifteenth century B.C. (Fig. 2). Further, during the whole routine of these excavations, lasting now four years, in the course of which my wife has methodically washed, and I have examined, more than 100,000 specimens or fragments, not a single piece has been found, to my knowledge, within the walled city of the Bronze Age that should be attributed to a later age than that of Amenhetep III., whose scarabs give the last date also among the tomb deposits. Life within the city and the use of the tombs both ceased suddenly, after a continuous history of a thousand years, about 1400 B.C.; and this is the round date to which on independent evidence we had already assigned the final disaster to the city walls. It is thus established that the Bronze Age city of Jericho perished by earthquake and fire about 1400 B.C.

It is not to be supposed that a site so favoured would remain long altogether unoccupied; indeed, the Biblical narrative tells otherwise. As far as the evidence goes, however, it was not until 100 or 150 years later that a new building arose on the palace area; but this was an isolated house, without any walled enclosure, and it was soon destroyed in its turn by fire. It was not until the tenth or ninth century B.C. that the fortifications of Jericho were restored and the city came to life once more, after an interval of some 500 years.

No one familiar with the Biblical records, or who cares to refresh his memory from the Book of

Joshua (ch. vi, 20, 24, 26), the Book of Judges, iii, 13, and the 1st Book of Kings, xvi, 34, can fail to be impressed by the significance of these facts. During these four years the work has been carried on year by year by private enterprise, with the most generous support of Sir Charles Marston, and with voluntary helpers as field supervisors—a task which one and all have fulfilled with zeal and devotion. In the present state of world affairs even this incomplete organisation will probably prove no longer possible. The site is worthy of further methodical investigation, but this cannot be properly done unless and until funds are forthcoming to ensure the continuity of work.

No Christmas party is complete without crackers, and, as usual, these essential accessories are again provided by Messrs. Tom Smith and Co., in profuse variety, to suit every taste, and purses both long and short. Among the most imposing items may be mentioned a monster box of table decoration crackers, each containing a headdress, blossoms, jewellery, and so forth. Many other attractive boxes of crackers fall mainly into two categories—the artistic or romantic, and the comic or juvenile. Of the former, some charming examples are the boxes entitled respectively "Senorita," "Meditation," and "Blossoms," in all of which, of course, are to be found the customary gifts and mottoes. The humorous boxes include "2000 A.D." and "Crowning Event." A real novelty is the "Oyster Tub"—in which the oysters are all crackers; and with this goes a most plausible glass of stout—also full of crackers!

Those of our readers who saw service in the Great War do not need to be reminded of the admirable qualities of rum. It is, perhaps, not so generally realised that Jamaica rum forms a fine basic ingredient for cocktails, punches, and other drinks. We have received from Messrs. Myers, the well-known rum-merchants of Kingston, Jamaica, a most stimulating booklet of recipes for a great number of drinks made with rum. These include "Planter's Punch," made on the old plantation formula of "one of sour" (lime-juice), "two of sweet" (sugar), "three of strong" (Jamaica rum), and "four of weak" (water and ice). There are also recipes for "Rum Sour," "Rum Daisy," "Rum Crusta," "September Morn" (the chief ingredients of which are rum and egg), "Chinese Cocktail," and "Quarterdeck Cocktail" (which includes sherry, whisky, and prune syrup!). Furthermore, a number of cold long drinks and hot drinks are described. Messrs. Myers inform us that their Jamaica rum is of pre-war strength and quality, being aged for years in puncheons, and bottled in Jamaica.

HIGHLAND QUEEN WHISKY.

AMONGST the suggestions for Christmas gifts in our issue of Dec. 9, we much regret that, on page 958, a magnum of the famous HIGHLAND QUEEN whisky was inadvertently described as "Sanderson's." This well-known brand of fine quality whisky is, of course, from the house of MACDONALD AND MUIR, who have no connection with Messrs. Sanderson and Company.

An interesting fact lies behind the production of "Presta" aerated waters, fruit squashes, and cordials. The water with which these admirable drinks are blended is drawn from the chalk reservoir which lies hundreds of feet below London. This great mass of chalk eventually comes to the surface in the Chiltern Hills and the North Downs, where, in the pure country atmosphere, the rain-water filters down through the fissures in the chalk, saturating the whole chalk mass with water which has been found to be of the highest degree of purity. A thick layer of clay preserves this huge chalk bed from being contaminated by the infiltration of London surface water, which is held by the clay and drained off by the river. The pure water from the chalk is raised at Colindale, near Hendon, by means of a deep artesian well, and is the water used in the manufacture of "Presta" aerated waters.

The old belief that the French are the only nation who can make really good coffee is a story of the past. English women now take a pride in giving their guests perfect coffee. The secret lies not only in the making, but in the process of "roasting" the beans. Here, like in everything else, science comes in. The makers of Rolls coffee are experts in scientific coffee-roasting, and their finished products, in varying blends, are excellent. Their new brand is sold in vacuum-sealed tins at 3s. per lb. Each tin and its contents have undergone exhaustive tests before being passed as perfect.

It need hardly be said that the 1934 edition of the world-famous "Whitaker's Almanack," which has just been published, is as invaluable as ever. All the familiar features are there; and increases have taken place in various parts of the new volume in order to include Agricultural Bureaux, the Import Duties Advisory Committee, the Imperial Communications Advisory Committee, and the London Passenger Transport Board, while additional space has been allotted to statistics of Trade and Finance, and Air Transport. The Postal Information has also been re-modelled, and Parcel, Telephone and Telegraph rates are now shown in tabular form with the approximate time occupied in transit by sea or air. There are two editions: that in an orange paper cover, which has 704 pages, costs 3s.; that in a red and green cloth cover, which has 1000 pages, costs 6s.

GRANT'S

MORELLA CHERRY BRANDY



QUITE THE IDEAL LIQUEUR FOR HOME ENTERTAINING
A century's reputation for quality
Also ask your Wine Merchant for Grant's Crème de Menthe & Sloe Gin
Little Lady Liqueur

Welcome Always
Keep it Handy

MENTONE—Gd. Hotel du Louvre
Fine Family Hotel. Next Public Gardens and Casino. Full South. Large Grounds. Tennis. Garage. Terms very moderate.

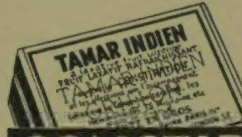


How Disfiguring!
Pimples and blotches will mar the beauty of any complexion, no matter how lovely it may be otherwise. They are so unnecessary, too, when regular daily use of **Cuticura Soap**, assisted by **Cuticura Ointment**, will keep the skin clear and healthy. There is nothing better for all forms of skin troubles.

Sold at all chemists.
Soap 1s. Ointment 1s.3d. and 2s.6d.

SUBSCRIPTION RATES
OF
The Illustrated London News
346, STRAND, LONDON, W.C.2

	Published Weekly at 1/-	Twelve months including Double and Xmas Nos.	Six months including Double Nos.	Three months no extras.
AT HOME ..	£3 4s. od.	£1 14s. od.	15s. od.	
CANADA ..	£3 1s. 8d.	£1 12s. 6d.	14s. 8d.	
ELSEWHERE ABROAD ..	£3 11s. 4d.	£1 17s. 6d.	17s. od.	



Nature provides relief for

CONSTIPATION

Prescribed by Doctors for more than 50 years

The laxative principle of fresh fruit concentrated in a palatable lozenge. Tamar is not a purgative, but is gentle, easing and corrective in its action, restoring the normal functioning of the bowels. An old and proved prescription, the safest of all preparations for constipation and gastric troubles.

TAMAR

3/- per box

INDIEN GRILLON

From all good Chemists. Write for generous sample to: Guyot Guenée & Son (Dept. L.N.), 67, Southwark Bridge Road, London, S.E. 1.

THE LONDON ELECTROTYPE AGENCY, Ltd.
Publishers, Authors, Illustrated Press Agents, &c., should apply to the above Agency in all matters dealing with arrangements for reproducing Illustrations, Photographs, &c. Sole Agents for 'The Illustrated London News,' 'The Sketch,' &c.
10, ST. BRIDE'S AVENUE, E.C.4

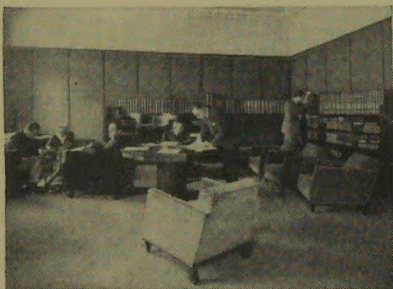


YOUR CISTERN IN THE ROOF
supplied by BAILEY'S 'CALIBAN' RAM. Worked by falls of water as low as 3 feet given by running brooks. No running costs or attention.
SIR W. H. BAILEY & Co., Ltd.
Salford 5, Lancs.

Let
ILLUSTRATED NEWSPAPERS
Help You When You
Go to Paris & Berlin

At the Paris Offices of "THE ILLUSTRATED LONDON NEWS," "THE SPHERE," "THE SKETCH," "THE TATLER," "THE BYSTANDER," "BRITANNIA AND EVE," "THE ILLUSTRATED SPORTING & DRAMATIC NEWS," 65 and 67, Avenue des Champs Elysées, and at Berlin, 32, Kurfürstendamm, there is a comfortable Reading-Room where current and back copies of these publications may be read. In addition, advice and information will gladly be given free of charge on hotels, travel, amusements, shops, and the despatch of packages to all countries throughout the world.

Our Advertisement Agents for France, Belgium, Germany, Switzerland, and Italy are the Agence Dorland, who should be addressed (regarding French, Belgian, Swiss, and Italian business) at 65 & 67, Avenue des Champs Elysées, Paris, VIII^e, and at 32, Kurfürstendamm, Berlin, W.15, regarding German business.



The ILLUSTRATED NEWSPAPERS
Reading Room in Paris

NICE
ATLANTIC
HOTEL

Newest First-class Hotel
BD. VICTOR-HUGO.
Central Situation.
Close to Sea and Casinos
200 ROOMS.
OWN GARAGE. MODERATE TERMS
Annexe: HOTEL DU RHIN.
Rooms without meals.



The WHISKY with the BIG AGE

10 YEARS — Guaranteed

PRODUCT OF THE LARGEST INDEPENDENT DISTILLERS IN SCOTLAND

MACDONALD & MUIR, Distillers, LEITH; also GLASGOW and LONDON.



ESTORIL Always Summertime at Estoril

Leave the chilly fogs and rains this Winter to those who like them, and join the smart throngs at Estoril, on Portugal's sunny coast.

The days are longer there than anywhere else in Europe. What a winter holiday you will have! Golfing, tennis, theatres, cinemas, a fine casino . . . and Lisbon only 25 minutes away. A complete thermal establishment, too, if you want to follow a cure under perfect climatic conditions.

For information and literature apply to Estoril-Propagande, Casa du Portugal, 20, Regent Street, London; or 7, Rue Scribe, Paris; or write to Sociedad de Propaganda da Costa do Sol, Estoril, Portugal.

Get

YOUNGER

every day

WILLIAM YOUNGER'S
Scotch Ale

Brewed in EDINBURGH by WILLIAM YOUNGER & CO., LTD.

WILLIAM YOUNGER'S
Scotch Ale

GIVE 'SWANS'

this Christmas

Give lasting pleasure this Christmas—let your gift be a 'Swan' Pen. Everybody admires the exceptional qualities which have made them world-popular—their smoothness in writing, beautiful appearance, and complete reliability.

All 'Swans' are guaranteed without time-limit. Unsuitable nibs changed after presentation if returned in saleable condition, and names, inscriptions, etc., can be quickly and inexpensively engraved.

'Swan' Pens, black or colours, 10s. 6d. to 35s. 'Blackbird' Pens, THE pen for youth, black or colours, 7s. 6d. to 10s. 6d. 'Fyne-Poynt' Pencils—as good as the 'Swan' Pens, 5s. to 15s.

Entirely English Made.

'SWAN'

PENS

Illustrated catalogue post free from Mabie, Todd & Co., Ltd., Swan House, 133 and 135 Oxford Street, London, W.1. Branches at: 79 High Holborn, W.C.1; 114 Cheapside, E.C.2; 95 Regent Street, W.1; and at 3 Exchange Street, Manchester. 'Swan' Pen Works: Harlesden, London. 'Swan' Ink Works: Dingle, Liverpool.

STOP THAT COLD

with



"A drop on your handkerchief"

Between the first and the second sneeze there is time to take precautions. You can either neglect the oncoming cold, with all its unpleasant and possibly dangerous consequences, or you can stop the infection with "Vapex."

Simply put a drop on the handkerchief. As you breathe it grows stronger and stronger. The head is relieved. The "stuffiness" goes. The whole respiratory system is gently stimulated to increased resistance.

"Vapex" stops colds quickly because it goes straight to the cause of the trouble—the germs which multiply so rapidly in the warm passages of the nose and throat. The simple act of breathing the pleasant "Vapex" vapour brings an active germicide into direct contact with the infection.

Of Chemists, 2/- and 3/-

THOMAS KERFOOT & CO. LTD.

V104

When in Canada
Smoke a **FRESH** cigarette

British Consols

MILD, SWEET, OLD VIRGINIA

Made **FRESH**—Kept **FRESH**

SEALED IN MOISTUREPROOF CELLOPHANE

MACDONALD'S CIGARETTES & TOBACCOS, MONTREAL, CANADA

THE DELTA FINE-CUT SERIES OF JIG-SAW PUZZLES

BEST FOR FINISH AND QUALITY

'NEWS OF WATERLOO'

After the painting by
GEORGE WRIGHT.

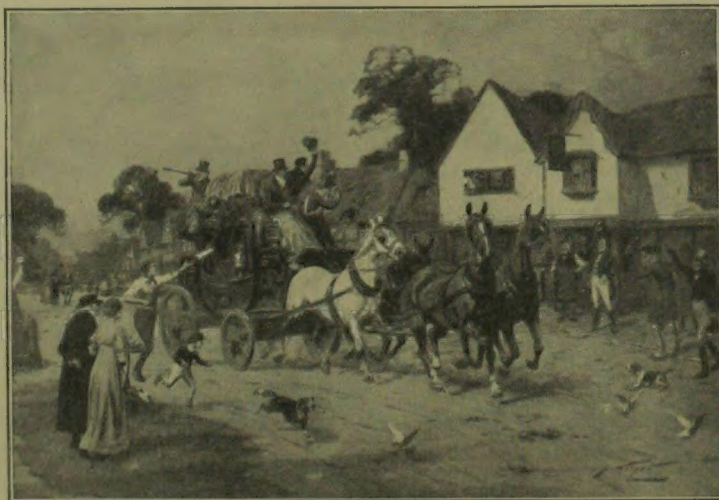
Size: 17½ ins. x 11½ ins.

350 pieces.

11/6

Post free.

48-page Illustrated Catalogue and Leaflets containing particulars of Puzzles from 30 to 2,000 pieces. - - 2d. post free.



"BONEY'S BEATEN!"

Bringing the good news of the Battle of Waterloo before the days of the electric telegraph.

JOIN THE DELTA
JIG-SAW
PUZZLE CLUB.

CLASS A.

EIGHT Gns. per annum.

CLASS B.

FIVE Gns. per annum.

Further particulars on application to
DELTA JIG-SAW PUZZLE CLUB,
64, Fore Street, London, E.C. 2.